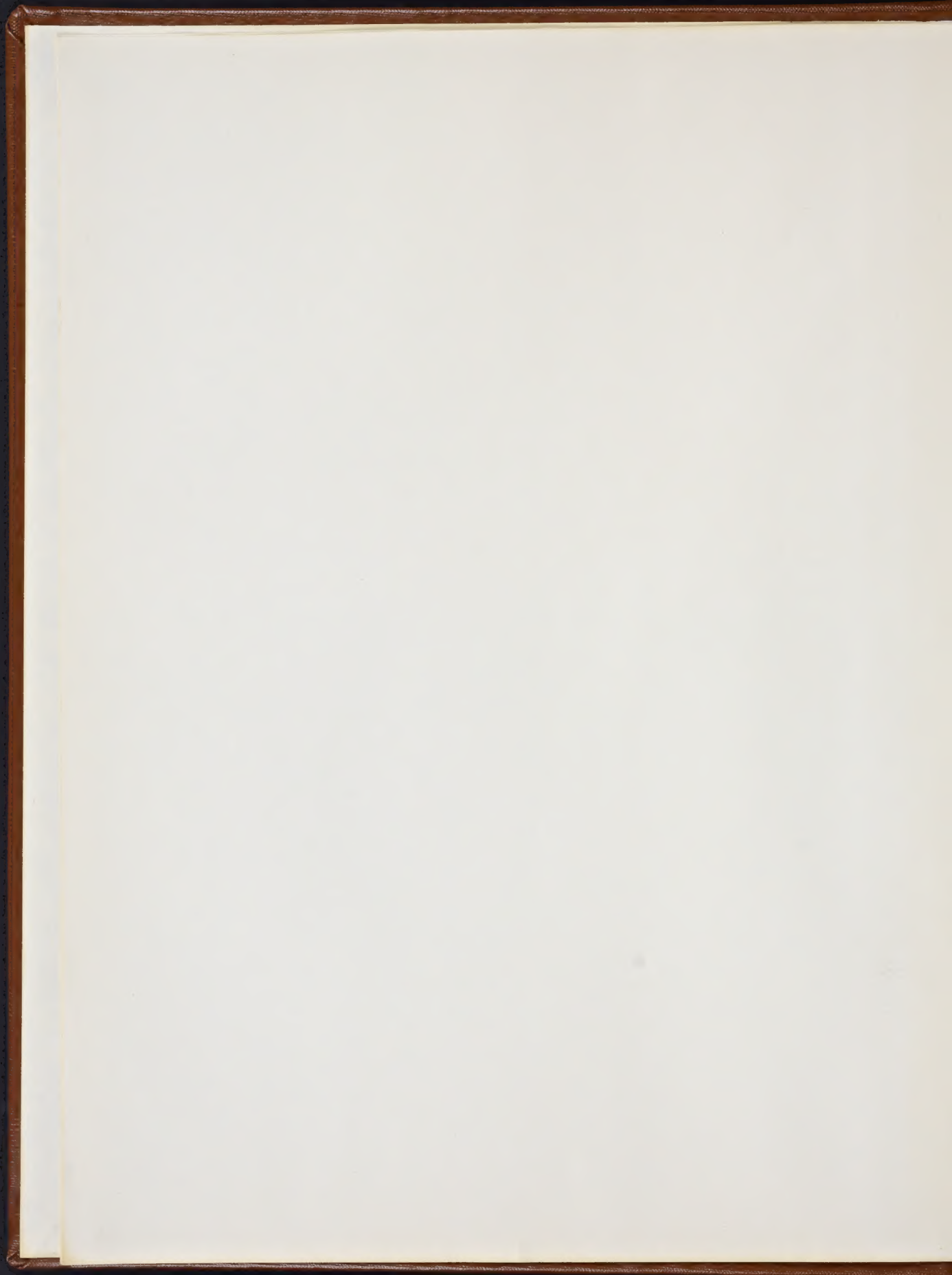




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THE COMPLETE WORK
OF
REMBRANDT

HISTORY, DESCRIPTION AND HELIOGRAPHIC REPRODUCTION

OF ALL THE MASTER'S PICTURES

WITH A STUDY OF HIS LIFE AND HIS ART

THE TEXT BY

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FROM THE GERMAN BY FLORENCE SIMMONDS

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THE COMPLETE WORKS
OF
BENJAMIN J. T.

WITH AN INTRODUCTION BY THE EDITOR

AND A HISTORY OF THE
LITERATURE OF THE SUBJECT

BY THE EDITOR

WILLIAM M. BAKER

IN TWO VOLUMES

VOLUME I

NEW YORK



1881

THE J. PAUL GETTY MUSEUM

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INTRODUCTION

INTRODUCTION

V

PORTRAITS OF SASKIA VAN UYLENBORCH AS REMBRANDT'S BETROTHED AND AS HIS BRIDE



REMBRANDT'S activity as a portrait-painter, the brilliant results of which seem, as I have already attempted to show, to have determined his migration to Amsterdam at the beginning of 1632, came to a close two years later in consequence of an important event in the artist's life : his marriage with the daughter of Rombertus van Uylenborch, the advocate and sometime Burgomaster of Leeuwarden, who had died in 1624. The home Rembrandt made for his young wife, the independence her dower and the considerable income he was now making for himself assured, and even more, the sense of delight in life and in his own creative power that sprang from this happy union, all combined to wean him from the lucrative toil of portraiture. Henceforth he painted as he had painted during his noviciate in Leyden : whatever and however his artistic genius moved him to paint.

In the case of an artist so intensely subjective as Rembrandt, whose works reflect his inner life as in a mirror, it is not surprising that the personality of the young girl who had won his heart, and with whom he spent the happy years that preceded her all too early death, should have played an important part in his artistic production. From his first acquaintance with her until her death, and for some time after it, a period of over ten years, we recognise her, not only in portraits, but in compositions, in studies, in pictures, drawings and etchings. At an earlier stage of this work, when enumerating the series of pictures painted shortly before and simultaneously with Saskia's first appearance in Rembrandt's work, from another youthful female sitter, Rembrandt's sister Lysbeth, as I endeavoured to prove her, I found it necessary to mention the earliest portraits of Saskia, and to describe the appearance of the two young women, in order to differentiate their portraits. It will be enough, therefore, to refer my readers now to these passages in vol. I (chap. II).

If it was not always easy to pronounce upon the portraits of Rembrandt's sister, there are also difficulties in connection with those of Saskia, though not quite of the same nature. The artist's sister served as his model for studies of heads; with his betrothed and his wife his relations were, of course, very different. Occasionally he gives a *genre*-like turn to his renderings of her : she adorns herself for his

delight, or gives herself up with him to the pleasures of a sumptuous table. But more often she appears to us as a grave and beautiful young woman, richly and fancifully attired, and effectively illuminated. In such presentments, a strict fidelity to the model was no more rigorously observed than in the master's studies of his sister. Hence we are often perplexed, in identifying her portraits; the hair of the sitter is sometimes light red, and sometimes dark brown; in one the nose is short and small, in another long and almost aquiline, while the eyes vary in colour from brown to blue. Nevertheless, we shall uphold the identification of most of the so-called portraits of Saskia, and shall even add to the list several hitherto anonymous female portraits. We have, indeed, fewer grounds for uncertainty in recognising Saskia's image among the master's works than in identifying that of his sister; for we have for our guidance not only the famous portrait of *Rembrandt and his Wife* in the Dresden Gallery, and the various portraits and etchings known in Rembrandt's time as presentments of Saskia, but further, a drawing fully dated, and described in Rembrandt's own handwriting as a sketch of his betrothed. It bears the date June 8, 1633, *den derden dach als wij getroudt waeren* (the third day after our betrothal). This silver-point in the Berlin Print Room, a simple portrait drawing, is no doubt the most faithful and sincere of all the master's renderings of her, and affords the surest basis for identification of her supposed portraits of the earlier period. For those of a somewhat later date, the etching from life on the well-known plate of 1636 with the six female heads (Bartsch, no. 365), is a document of no less importance.

The delightful drawing of his young betrothed was probably not the first of Rembrandt's renderings of her. The famous profile-portrait, which passed into the Cassel Gallery in 1740 with the De Reuver Collection, having already figured in the Six Gallery as *Rembrandt's Wife*, is sufficiently authenticated by its agreement with the silver-point drawing, and Mme. Edouard André's portrait of a young girl, dated 1632, *Profile Portrait of Saskia, bareheaded* (Plate 149) is so closely akin to this, that we cannot hesitate to accept it as a still earlier portrait of Saskia. Rembrandt had probably made the acquaintance of the orphan girl, who spent some time in Amsterdam as a visitor in the house of her cousin, the wife of the minister, Jan Cornelisz Sylvius, through the intervention of another relative of hers, the painter and art-dealer, Hendrick van Uylenborch, with whom he was intimately connected by ties of friendship and of business. His relations with the young girl at this date, however, can hardly have gone beyond a superficial acquaintance, and he painted her in the usual costume of the day, a black brocaded gown with a high waist, a flat lace collar, a pearl necklace and ornaments, just as he painted many other young *bourgeoises* and patrician ladies of Amsterdam. But the fact that he was allowed to paint her in profile seems to prove that Saskia, the sister-in-law and the cousin of a pair of artists, Wybrant van Geest and the Hendrick van Uylenborch above-mentioned, shew a ready sympathy with his pictorial intention.

Had Rembrandt already cast an approving eye on Saskia at the time? It seems certain, at any rate, that he was not long in making up his mind, when she visited her cousin again the following year, and the simple youth, who lived only for his art — according to Huygens — but whose name was already a household word in Amsterdam, had apparently little difficulty in winning the young girl's consent. On June 8, 1633, he made the delicious drawing in silver-point of his betrothed, and it was probably at about the same time that he began the famous portrait in the Cassel Gallery, *Saskia in Profile, in a red Hat with a Feather* (Plate 150). The sprig of rosemary she holds in her hand, the old symbol of betrothal, shows that she was affianced to the young master when the picture was painted, and the serious aspect of the girlish model is perhaps a further evidence of the fact. We can scarcely point to another work over which Rembrandt has lingered so lovingly, in which the arrangement is so refined, and the execution so rich and splendid; it is one of the most attractive, not only of his early pictures, but of all his works. The light falls full on the head, the delicate carnations of which are brought into wonderful harmony with the reddish brown hair, the crimson lining of the broad-brimmed "Rembrandt hat" of gold brocade with a sweeping white plume, the greenish gray embroidered silk chemisette, and the deep purple gown. The pearl ornaments on the neck and arms, and in the ears, the large rubies on the hat, the pearl-embroidered over-dress, the gold chains and clasps in the hair and on the garments — ornaments, which, to judge by the portrait painted a year earlier, were partly family jewels inherited by Saskia, partly presents worth many thousand guildens presented by her young lover — combined with the air of distinction and maidenly reserve of the sitter, give a magical charm to this portrait. It suggests some princess of the *Arabian Nights*, rather than the betrothed of a Dutch miller's son. In the drawing and modelling, Rembrandt was much more successful than in any of the studies of his sister, or even in the portrait of Saskia painted in 1632. The ear is a masterpiece of draughtsmanship, worthy of Leonardo himself, the eye is very delicately foreshortened; but as in the earlier portrait, the drawing of the profile, which the master dwelt on with a certain ostentation, falls somewhat short of perfection as regards freedom and refinement of outline, nor is the detachment of the head from the background altogether successful. The compressed lips, too, give a touch of austerity to the mouth, and the artist has been unable to fully express the charm of the by no means classic profile. In attempting it, he has given a slightly forced, and not altogether natural expression to his betrothed's features. But these are trifles that pass almost unnoticed in the general beauty of the work.

The costume in this picture is of special interest, for in essentials, it is of the artist's own invention, and though it varies occasionally in details in the course of years, it re-appears in all Rembrandt's portraits of women closely connected with him, and often recurs in part in his scriptural and historical compositions. The flat broad-

brimmed hat is so frequent in his portraits both of men and women, that it has been adopted by fashionable modern milliners in the so-called "Rembrandt hat", since the revival of interest in the master, and its extension to all classes of society. A very peculiar item of costume, which Rembrandt probably copied from one of the richly embroidered and pleated shirts worn by the women of the Upper Danube, is the short lined blouse or chemisette of the Cassel portrait, thickly embroidered with pearls, and arranged in cunning pleats and tucks, sometimes of stout cambric, sometimes (as here) of fine Chinese silk, appearing over the bust of the square-cut bodice, and in the full hanging under-sleeves. Its cool, greenish tones make an admirable background for jewels, especially for pearls, and form a very becoming contrast to flesh-tints. The gown itself is no modish confection of the period, but a garment specially cut to allow the dainty blouse to fit well beneath it, and produce its full decorative effect. In shape and make it recalls the rich dresses of the peasantry in certain districts, with the long, abundant folds of the lower part, and the short upper piece, cut square across the breast, and stiffened to an almost cuirass-like consistency by needle-work, lining, and the richness of the material used. The chains and clasps that fasten fur-lined mantles and dresses, and confine the hair, were of the master's own designing; it was his delight to harmonise them with the complexion, the colour of the hair, and the costumes of his sitters. The pictorial value of gems, and their decorative adaptation to and arrangement on the human body, is demonstrated in a new fashion, and with fresh piquancy of effect, in almost every portrait. This passion for jewels swallowed up a large portion of his wife's dowry and of his own large earnings throughout the happy years of his married life. In it there was certainly no vulgar love of display. The inexhaustible pictorial enjoyment to be had from his works owes not a little to the shimmer of pearls, the glint of gems and metals; the master built up no inconsiderable part of his decorative system upon the sparkle of rays of light refracted on polished stones, their radiant high lights, and rich shadows. By their help, he gave such a vibrating splendour to many of his pictures, that they flash upon the spectator like a pile of jewels.

The large and remarkable portrait-group, almost solemn in its effect, which bears the aristocratic title *The Burgomaster Pancras and his Wife*, shows what importance the master attached to Saskia's ornaments and their application. This picture, with which we shall deal more fully presently, really shows us the artist superintending his wife's toilet. The value of such details in Rembrandt's eyes will be more fully demonstrated, if we study the costumes and jewels, not only of Rembrandt's wife in his various renderings of her, but of other women closely connected with him after her death. It has been generally supposed that it was the master's habit to provide his models with imaginary pearl necklaces, costly brooches, and jewelled clasps, but even if his fondness for precious stones and ornaments were not sufficiently attested by his contemporaries, and by documents of his own times, this idea is discredited

by the re-appearance of certain ornaments on certain sitters on the one hand, and their variation on the other. This is especially to be noted in the case of Saskia during her betrothal and the first years of her marriage. The simple pearl necklace, probably inherited from her mother, which she wears in the profile portrait of 1632, is to be found again in the Berlin silver-point drawing made by Rembrandt three days after the engagement, and in the Dresden portrait of *Saskia laughing*, painted during the same days or weeks, and dated 1633. The strings of pearls she wears round her arms in the Cassel picture may also have been heirlooms; but the beautiful necklace, the jewelled clasps, the golden buckles, of the finest artistic workmanship, were no doubt presents from the bridegroom, made from his designs. The large ruby, which Saskia wears as a brooch in the portrait of 1632, was used by the artist to fasten the long white feather in the Cassel picture. In contemporary and later portraits, Saskia wears sometimes the one, sometimes the other of these various ornaments, not infrequently arranged differently or newly set, and combined with other jewels. A careful study of these is not only of importance in the analysis of the master's pictorial aims and methods, but has its uses in determining the dates of various pictures and their chronological sequence. For this reason, I have dwelt with some insistence on a point in itself of secondary importance.

The bust-portrait in the Dresden Gallery mentioned above, *Saskia laughing* (Plate 151), bears the date 1633, and was probably painted at about the same time, or even shortly before the large picture at Cassel. In sharp contrast with the earnest gravity of conception that marks that important and stately work, the rendering of the young girl at Dresden is *genre*-like in character; the action is of the most momentary kind; Saskia turns as she leaves her lover, and smiles a farewell. The illumination is of the same momentary nature; a ray of bright sunshine, from which the eyes are protected by a broad-brimmed hat, falls across the face on to the neck and shoulder. In conception, and even in the broad soft handling, this work shows the influence of Frans Hals. But the great limner of spiritual life falls short of that master of jovial sensuous expression in this particular field: his laughter is not quite natural; it even distorts the features to some extent. The close affinity between the Berlin silver-point, and this broadly treated study, painted in a few days, the resemblance even in costume and in ornament, the latter consisting only of the maternal pearls, make it probable that the Dresden picture was also painted shortly after the betrothal. On the artistic side, it is closely related to the far more attractive Cassel portrait by the richness of its colour, to which the blue dress gives a tone unusual in Rembrandt's work, by the delicate observation shown in treating the sharp irruption of sunlight, and by the airy manner in which the head is relieved against the dark background.

Rembrandt painted yet another portrait of Saskia during the year of betrothal, and finished it probably not long after the others, for it, too, bears the date 1633. It

is an oval bust-portrait in Lord Elgin's collection at Broom Hall in Scotland, the *Full-face Portrait of Saskia smiling* (Plate 152), a simpler and less decorative conception than the Cassel and Dresden pictures. The young girl meets the spectator's eye with a friendly smile; the dark dress trimmed with gold brocade, familiar to us in the portraits of Rembrandt's sister, is cut out at the throat, and filled in with a fichu-like collar, edged at the top by a row of pearls. In her golden-brown hair she wears a greenish blue feather, fastened with a gold chain, and the famous ruby clasp; a long fine veil hangs behind her head. This attractive head, illuminated by a band of brilliant sunlight, and painted with a simplicity that inclines us to accept it as a faithful rendering of the young girl's features, has more affinity with the portraits of Rembrandt's sister painted some months earlier, than any other of Saskia's portraits; it is, however, greatly superior to them.

There is another bust-portrait of about the same size, *Saskia in a gold embroidered Veil* (Plate 153), which I am inclined to class with this as regards date and treatment. It was long in the possession of private owners in England, was sold in 1893 with the rest of the Bingham Mildmay Collection, and now belongs to Mr. Widener of Philadelphia. The picture has passed under the name *Portrait of Rembrandt's Wife* ever since it has been known, though the identification was questioned by Smith, quite unjustifiably, in my opinion. The somewhat coquettish side-glance and the roguish expression of the mouth, change the character of the features, and give them an unfamiliar cast. But Saskia is easily to be recognised from the colour of the hair, the complexion and the costume, and to judge by her girlish aspect, the picture was probably painted before her marriage. The golden brown hair, with its gold-embroidered greenish veil, the delicate *chiaroscuro* evolved from the play of sunlight about the head and the fresh carnations of the partially illuminated face, give a peculiar pictorial charm to the work. The sleeveless robe with trimmings of brocade, the daintily pleated chemisette, and the veil, closely resemble Saskia's costume in Lord Elgin's picture, and that worn by Rembrandt's sister in several of the studies.

A profile portrait of Saskia, painted when she was no longer a bride, but probably not later than 1635 or the beginning of 1636, is in a private collection in London. This is Mrs. Joseph's *Saskia as Rembrandt's Wife* (Plate 154). Here Saskia has a pronounced matronly air, and the treatment, adapted to the full development of the sitter, is broad and decorative, the colour rich, the illumination warm and glowing. Another of these portraits, which, unlike the rest, is dated (it is signed Rembrandt, f. 1635) came to light a few years ago, in connection with an action to recover damages for injuries inflicted on the picture by a fire. Graf Luckner's dignified half-length of *Saskia in a broad-brimmed brown Hat* (Plate 155), at Altfranken, near Dresden, bears a striking likeness to the profile-portrait at Cassel. A ray of sunshine glances off the

large brown hat with its yellow ostrich feather, touching the face, and the partly uncovered throat. A short bluish mantle of lustrous velvet is fastened over the dark green gown by a splendid clasp, in the centre of which the famous ruby figures again; a gauze scarf of various subdued tints hangs lightly from the shoulders; we recognise Saskia's heirlooms in the pearl necklace, and the large single pearls in the ears. A magnificent gold pendant set with precious stones to match the clasp, hangs across the mantle from the shoulders; the hands are hidden by loose tan gloves. Rembrandt very rarely treated an effect of light breaking in upon shadow with such realism; not often did he make it so full, yet so cool, not often did he win such magic from the play of manifold reflections in shadow, shew such a delicate perception of the modification of colours under a sudden irruption of unsubdued sunshine, or render it with such breadth and mastery. In the general appearance of the sitter, Saskia is easily recognisable; the colour of the hair and eyes, the oval of the head, somewhat prolonged by the manner in which the light strikes it, the shape of the mouth and eyes, the slightly protruding underlip, all agree with the portraits we have already enumerated; the nose, however, is made rather longer and straighter by the illumination, which gives it an almost classic delicacy of form. A variety of *pentimenti* attest the pains the master took over this portrait: a close examination reveals an alteration in the pose, and notable changes in the dress, especially about the throat and breast.

A bust portrait dated 1636, *Saskia with a black Feather in her Hair* (Plate 156), was brought to light by its present owner, M. Charles Sedelmeyer, of Paris. Its warm tonality, to which the local tints are almost completely subordinated, the broad treatment of the costume, the clean, fused painting of the head, the heavy gold embroideries of the mantle, and the general character of the costume, connect this latest portrait of the period very closely with Mrs. Joseph's profile picture described above. The young matron's features look almost large, and are very regular in their beauty; there is something self-conscious, nay, almost challenging, in her expression.

The earliest extant picture of Saskia as a wife is probably the famous portrait-group in the Dresden Gallery, *Rembrandt and Saskia at Breakfast* (Plate 157), in which the master has painted himself seated at a luxurious table, with his bride on his knees. The exuberance of happy wedded love laughs at us gaily from the canvas. The influence of the great Haarlem master, Frans Hals, is even more apparent in the motive and the style of this picture than in those of the *Saskia laughing*. Such works, as the *Junker Ramp and his Mistress* in Count Pourtalès' collection in Paris, or *The Artist and his Wife* in the Rijksmuseum, were in the young artist's mind when he painted this. But here again, Rembrandt falls somewhat short of his exemplar in freshness and simplicity, in the perfect rendering of cheerful serenity, and in assurance of draughtsmanship. He is not quite in his own domain; but the happiness that overflows in the husband's joyful mien and in the more reticent attitude and sparkling eyes

of the bride, combined with the rich colour and the masterly distribution of the light, produce an extraordinary effect on the spectator. In particular, the master has succeeded admirably in the painting of Saskia's head; he has been very happy in his rendering of her dainty charm, the beautiful oval of her face, her regular features, her fresh complexion, her bright chestnut hair, and the deep gaze of her fine brown eyes. Her features and those of her husband proclaim the portrait to have been painted very soon after the marriage; the care with which it is executed, the various alterations made during the progress of the work, as seen in the numerous *pentimenti*, seem to show that it was some time in hand, and that it was completed after many interruptions, necessitated by the amount of work undertaken at the same period. Yet I should be loth to give a later date than 1635 to the completion of the picture; the ages of the sitters, and the handling and colour alike suggest the years 1634 and 1635.

Rembrandt painted a very similar group, forming just such another brilliant transcript of his youthful happiness. The large oblong picture bought by George IV of England at the beginning of the present century for 5000 guineas, *Rembrandt and Saskia preparing to go out* (Plate 158), still hangs in Buckingham Palace, under the old misleading title of *the Burgomaster Pancras and his Wife*. I need hardly insist that the burgomaster of Amsterdam would never have allowed himself to be immortalised assisting, at his wife's toilet in a painter's cap and a fanciful cloak; the fact is patent to every one who has any knowledge of the manners of the period. That the originals were really the artist himself and his wife, a proposition I put forward in an earlier work, will be best seen if we compare the picture with the numerous contemporary portraits Rembrandt painted of himself and Saskia. If Saskia's hair is somewhat fairer than in other portraits, if Rembrandt's expression and attitude are unusually sedate, we must not forget that the master was treating a large homogeneous composition in a *genre*-like manner, that, just as in the Dresden picture, he was attempting something more than a mere portrait-group. The likeness of the two sitters to other portraits of the husband and wife, their ages, their costumes, even in details, the wife's rich ornaments, the *genre*-like treatment, make it impossible seriously to question the identity of the pair. The more intimate acquaintance with the master through our study of his works, and a comparison of one with another, the more evident it will become that, in such compositions as this, Rembrandt invariably portrayed himself, or those closely related to him.

The rich local colour so characteristic of the Dresden picture is also a marked feature of the Buckingham Palace group; but here the dominant tint is yellow, varying from pale lemon to deep gold, contrasted with blue or bluish green tints, and, in the table-cloth of the foreground, with a strong russet brown. In its colour-scheme and its unusually careful execution, this picture became the standard model for painters such as Bol, Flinck and Backer, Rembrandt's pupils at the time of its execution. As

I have already said, it was painted not long after the Dresden group, and probably finished before the close of 1635.

Nearly twenty years later, the master made an almost exact copy of part of the picture, showing that he had painted it for himself, and had it in his house — a further evidence that the group represented himself and his wife. This little replica of a young woman adorning herself, whose features are those of Hendrickje, is now in the Hermitage, St. Petersburg.

But Rembrandt also painted his Saskia in much the same fashion in a smaller picture. This *Saskia at her Toilette* (Plate 159) belongs to Dr. Bredius, and was exhibited by him for a time in the Hague Gallery. It is not, as it has been supposed, a work painted in the last years of the thirties, but more probably about midway between 1630 and 1640, at the time when the master was working at the large picture in Buckingham Palace, the so-called *Burgomaster Pancras*. This we may conclude, not only from the age of the sitter, but also from the technique, which is too careful for the later period. The arrangement lacks the freedom, the drawing and foreshortening fall short of the mastery that distinguish the portraits painted towards 1640. In order to produce a more vigorous effect with the carnations, the master has lowered the tone of the hair, harmonising it with the dress, and making it darker than it actually was, just as in the Buckingham Palace picture he painted it fairer, for other pictorial reasons. The preference for a deep blue, which appears here as the colour of the gown, is characteristic of these portraits of Saskia. The production of a faithful likeness was not the master's aim; his wife merely served him as model for a *genre*-study, which he very likely intended for sale.

The statement at the beginning of this chapter, to the effect that Rembrandt was not in the habit of making his wife his model, strictly speaking, is subject to certain reservations. There are many sketches both among the drawings and etchings which represent Saskia, and a small painted *Study of a Head of Saskia* (Plate 160), was discovered by the present owner, Dr. Hofstede de Groot of Amsterdam, under the name of Govert Flinck, and bought at a sale at Cologne. From the drawing and handling, I should judge it to have been painted as early as 1633; as we often find was the case in Rembrandt's works, the study was not used for a picture till two years after its execution. It is to be recognised in one of the nymphs of the *Diana and Callisto* of 1635, in Prince Salm-Salm's collection at Anholt.

With this picture we take leave of Saskia for some time. We shall recognise her features occasionally in later compositions, in which, purposely or unconsciously, the master gave them to one or other of his youthful female characters. But actual portraits of her only re-appear shortly before the time when she was taken from her husband for ever.



VI

PORTRAITS OF THE ARTIST HIMSELF AND OF HIS RELATIVES AND FRIENDS



PORTRAITS of the master himself, painted at the time when he was working on the earlier portraits of Saskia, are even more numerous than those of his betrothed and bride. Setting aside the pictures in which Rembrandt painted himself together with his wife, I know of sixteen portraits of the artist, painted from 1633 to 1635. Strange to say, not one among these proclaims itself the pendant to any of the portraits of Saskia just enumerated by its size, its shape, its attitude, or its proportions. In contrast to the great majority of the earliest portraits of himself, these are not mere studies, in which the master makes use of his own head as the most easily attainable model for the observation of effects of light, or of the treatment of chiaroscuro; they are nearly all executed with as much care as the numerous portraits of other persons painted to order at this time. Some few may have been presents to friends and relations; but the majority produced at this period and that immediately following it were very probably commissions from friends and patrons of the master, the most renowned artist in Holland, whose name was soon to be associated with those of the greatest painters in Europe. These pictures had a special attraction over and above their interest as portraits, by virtue of the highly individual costume and conception, which add so much to their picturesque effect, and were among the main causes of their popularity in Rembrandt's times.

The items of costume are on the whole the same as in the portraits of the preceding years. Occasionally, however, there are certain additions which transform the artist into a warrior. It may be that Rembrandt was a member of one of the Amsterdam shooting guilds at the time. A dark velvet cap with a fine gold chain, or a flat broad-brimmed hat with feathers, like those the painter designed for Saskia, rests on his curly dark brown hair; a short cloak of cloth or velvet, sometimes with a fur collar, hangs over the doublet, which opens at the throat, displaying a finely pleated shirt; a heavy gold chain with massive links of quaint design generally falls from the shoulders across the breast. Certain martial trappings, as has been mentioned above, are added in some of the portraits: the steel gorget the master was fond of introducing in his earliest studies of himself, and more rarely, a helmet or a sword.

The earliest of the series is the small bust portrait belonging to M. E. Warneck of

Paris, *Rembrandt laughing; Study of a Head* (Plate 161). Were it not that the date 1633 is still legible under the name, the youthful, beardless face would incline us to date the picture some two or three years earlier. The size and shape, and the sketchy treatment recalling that of Frans Hals, whose influence is also to be traced in the conception, are further points of contact with the earlier works.

A bust portrait in the Brunswick Gallery, *Rembrandt with a two-handed Sword* (Plate 162), in which the young artist rests his hand on a sword-hilt, seems also to be among the first of the series, as far it is possible to judge in the present state of the picture. Here the master is still beardless, whereas in other portraits of this year a small moustache adorns his upper lip, and there are slight traces of whiskers on his cheeks. The fine blue of the cloak and feathers, and the flood of sunshine on the head, recall the picture of the laughing Saskia at Dresden. It was probably painted at the same time, in 1633. Unfortunately, it has been so mercilessly cleaned and retouched that very little pleasure is to be derived from it in its present state.

The *Rembrandt bare-headed*, in the Louvre (Plate 163), painted almost in a monochrome of brown, and dated 1633, is a free and masterly study, remarkable for the manly gravity of the face, enframed in a tangle of curly hair. A second portrait in the Louvre, bearing the date of the following year, *Rembrandt in a Cap, his Hand on a gold Chain* (Plate 164), is closely akin to this. It is an oval, like the other, and the velvet cloak and gold chain are identical in the two, but the thick curly hair is covered by a jaunty velvet cap in the second, the contours are less puffy, the eyes more kindly, the colour more varied, and the treatment more careful; it is, on the whole, one of the most refined and attractive portraits of the master painted at this time.

Two portraits very much akin one to another, and painted either in 1634 or at the end of 1633 are to be found, the one in the Royal Gallery at the Hague, *Rembrandt with a plumed Cap and Bandoleer* (Plate 165), the other in the Wallace Museum, London, *Rembrandt with a plumed Cap and a steel Gorget* (Plate 166). In each the master has bedecked himself with the insignia of an officer of the civic guard. A hat with a picturesquely upturned brim and an imposing ostrich plume covers his short, curly hair; in his right ear he wears a ring; a broad collar is turned over his doublet; a bandoleer for a dagger hangs from his shoulder in the Hague picture, while in that of the Wallace Museum he wears a slashed doublet with wide sleeves, like the jackets of the *lanzknechts* of Charles V.'s time. A brownish tone prevails in the latter, dominating the local colour and the subdued illumination; the Hague portrait is peculiarly effective in attitude, in expression, and in the treatment of the light.

The Berlin Gallery owns two portraits of the master, one of which is dated 1634; the other was probably painted about the same time. The first, *Rembrandt in a Cap and a striped Shawl* (Plate 167) shows the artist in a cap, a gaily coloured shawl, and a fur collar; it was probably painted at the beginning of the year, and has more affinity with the portrait of the same date in the Louvre than with any kindred works; but the

face is more in shadow, and the effect of light even more vigorous. *Rembrandt in a flat Cap and Gorget* (Plate 168), with long hair, and wearing a gold chain over his gray cloak, is a less attractive study; the flesh-tones in shadow are duller, and an unpleasant greenish-gray tint governs the subdued scheme of colour.

One of the most interesting of the master's own portraits of this period is the octagonal picture, in the Cassel Gallery, *Rembrandt in a steel Helmet* (Plate 169). The alert expression and piercing gaze give the young artist's rather uninteresting features a wonderful vivacity; and the effect of the carnations, relieved by the lights on the polished steel helmet, and the blues of the feather, the neck-cloth, and the scarf, is peculiarly subtle and delicate.

The *Rembrandt in a steel Gorget and a Cap* (Plate 170), of the Pitti Palace, Florence, is somewhat tame and marked by a lack of distinction in the modelling. The *Rembrandt with a flat Cap and a double gold Chain* (Plate 171) of the Wallace Museum has much in common with it, notably the peculiar foreshortening of the head, which is thrown back a little. The broadly painted study of *Rembrandt with a slight Beard* (Plate 172), in the Königswarter Collection at Vienna, is simple, but full of animation; the fur collar in this and in the Wallace picture makes it probable that both were painted in the winter, at the end of 1634, or the beginning of 1635. I am inclined to give much the same date to a portrait which can only be described as a ruin in its present state. This is the *Rembrandt with long Hair in a Polish Jacket and a Cap* (Plate 173), of the Corporation Gallery at Glasgow, a work which might easily be taken for a copy on superficial examination. The strong, nay, hard effect of the local colour is the result of over-cleaning.

There are only two portraits of the master extant bearing the date 1635. One is the stately half-length in the Liechtenstein Gallery at Vienna, *Rembrandt in a Cap with a tall Feather* (Plate 174). The short cloak of deep purple velvet bordered with gold, the dull yellow doublet beneath, the dark blue velvet cap, into which a red and a white ostrich feather are fastened with a large gold clasp, make up an unusually gorgeous colour-symphony, which is, however, subdued and refined by the delicate chiaroscuro. The handling is peculiarly soft and careful, the light almost cool; and there is a gentleness not often shown by the master in the sympathetic expression. The portrait in Mr. Heywood-Lonsdale's collection, London, *Rembrandt with short Hair in a Cap and a Polish Jacket* (Plate 175), is the other example of this year. Brilliant and delicate in colour, it is also remarkably animated and attractive in conception.

We may include in this series the work in the Louvre, dated 1637: *Rembrandt with long Hair and a Cap, against an architectural Background* (Plate 176). Though somewhat later in date, it belongs to this group by virtue of its arrangement, its illumination, and the vigorous brown tone by which all local colour is dominated.

I have already pointed out more than once that portraits by Rembrandt of persons

in fanciful costumes akin to those in which he generally painted himself, his wife, his mother, and others nearly related to him, in all probability represent sitters closely connected with him, by ties either of blood or of friendship. In support of this hypothesis, I must refer the reader to what I said on the subject in my first volume, in connection with the portraits of Rembrandt's parents and his sister. A few such pictures have come down to us, dating from the time of the master's betrothal and the early years of his marriage, but so far, we have been unable to discover any data that tend to the identification of the sitters.

Simultaneously with Saskia's appearance in Rembrandt's *œuvre*, we note that of a young boy, recurring several times during the betrothal period, but ceasing the following year. He is a pretty, delicate, gentle child of seven or eight years old, with dark brown curly hair, and golden brown eyes, wearing the cap with the fine gold chain, and golden pheasant's feathers, and the party-coloured shawl over his cloak, that Rembrandt affected for himself. He has a pearl in each ear, and in some examples, a string of pearls round his neck. Who was this boy?

The relations with the Stadhouder Frederick Henry established by Rembrandt at this date through the intervention of his patron, Constantijn Huygens, and the apparent age of the child, suggest the possibility that the young sitter was Prince William of Orange (born in 1626), the supposed original of one of Rembrandt's etched portraits. (*Portrait of a Boy*, 1641). But setting aside the fact that it is difficult to be very positive as to likeness in the case of so young a child, we have a strong evidence against the identification in the fantastic costume itself. It would have been an infringement of contemporary etiquette to have represented the heir to the throne in such a guise. On the other hand, it is the costume Rembrandt designed for himself and his family. We must therefore suppose the boy to have been a relative. It is improbable that any boy of his own family would have been in Amsterdam at the time; but the child may well have been a nephew or kinsman of Saskia; the son, perhaps, of her brother-in-law, the painter Wybrand de Geest, or of his friend, the art-dealer, Hendrik van Uylenborch. But as I have already said, there are no positive evidences to support this opinion.

Baroness Nathaniel de Rothschild's oval bust-portrait, *a Boy with a gold Chain and a party-coloured Shawl* (Plate 177), a work to which the childish *bonhomie* of the sitter's expression gives a peculiar charm, is dated 1633.

A rather smaller example, in which the boy wears a brocaded cloak fastened with large double gold clasps, is in the Wallace Museum in London, *A Boy in a brocaded Cloak and pearl Necklace* (Plate 178). Two others are at St. Petersburg: a very sympathetic little head, rich in colour, and vigorous in chiaroscuro, *A Boy in a Cloak of gold Brocade, looking to the right* (Plate 180), dated 1633, in Prince Youssoupoff's collection, and an almost life-size bust-portrait, *Boy in a Polish Cloak, a Shawl, and a pearl Necklace* (Plate 179), in the Hermitage, where it was long accepted as the work

of Govert Flinck. Here the conception is somewhat emptier and more ordinary, and the colour darker than in the little portraits mentioned above, a result perhaps of the larger scale. But there can be no doubt that the four all represent the same child, though it may be legitimate to question his identity with the original of a fifth almost life-size bust-portrait, dated 1634, of a *Boy with disordered curly Hair, turned to the left* (Plate 181, belonging to the Duke of Portland. In vigorous colour, powerful treatment of light, and delicate chiaroscuro, this work is fully equal, if not indeed superior in parts, to the others; but the pose and the manner in which the head is set on the neck are far from happy; the face is not well foreshortened, the eyes are too large, the features have little character, and the thick curly hair looks like a wig (partly, no doubt, owing to the repainting to which it has been subjected). On closer scrutiny, however, the likeness to the smaller portraits is apparent. But here the master had a special object in view; he treated the work as a study, somewhat to its detriment as a portrait. A kindred portrait of an older boy at Grosvenor House, London, is falsely attributed to Rembrandt. The dry, timid handling and hard drawing are not the work of the master, but betray some contemporary pupil or imitator, and the name inscribed on the picture is not in Rembrandt's handwriting. Attractive as is this pretty lad, whom Rembrandt painted so often in the days of his courtship, sympathetic and sincere as the master's treatment of him generally is, we cannot but feel that he had as yet hardly attained to that artistic repose and freedom required for the simplicity of child-portraiture.

Two or three portraits of persons of about his own age painted at this period are of much greater artistic importance than these studies; that, for instance, of a young woman of a plain and rather plebeian type in the Cassel Gallery, the *Young Woman in a fur Collar, holding a Pink* (Plate 182). In spite of the sitter's lack of beauty, the work is executed with such care and mastery, that few portraits of the period equal it in richness, depth, and harmony of colour, in magic of illumination, in delicacy of carnations, and in the consummate execution of details such as the pearl necklace, the dainty coloured bodice, and the over-dress with its fur collar and long tassels. In her gray-gloved right hand the sitter holds a crimson pink, relieved against the dull green dress in reflected shadow, in itself a miracle of painting. To judge by the costume and ornaments, closely akin to those in which Rembrandt painted his wife, this young woman was perhaps a Saskia's relation, and taking into account the similarity of conception, I should say her portrait was probably painted at about the same time as the best of Saskia, in 1634 or 1635.

There is a pair of portraits in the Liechtenstein Gallery at Vienna, dated 1636, of a *Young Officer with thick black Hair* (Plate 183) and *His Wife* (Plate 184), in costumes like those in which Rembrandt painted Saskia and himself. The young couple here represented was probably closely connected with the artist and his bride. The husband, whose features are regular, almost handsome, and who has a slight mous-

tache, wears a steel gorget and a small gaily coloured neck-cloth over his finely pleated silk shirt; a greenish blue cloak hangs from his right shoulder, his gloved right hand rests on the hilt of his sword. The wife's costume is no less rich and fanciful. Her wavy chestnut hair enframes a full-featured face, with large vivacious brown eyes, and a roguish expression about the mouth. Her hair is fastened high on her head with a string of pearls, attached to which is a small clasp, securing a blue feather of the golden pheasant. Her hair falls over her left shoulder, partly in loose locks, partly in a plait interwoven with gold threads. The brown dress, with its yellow under-sleeves and gold embroidered bodice, is cut square above the bust, and the delicately tinted kerchief is drawn back to display a finely formed neck; the left hand holds the clasp of a gold chain set with precious stones. Few portraits by Rembrandt, even of his later period, depict the beauty of a female skin, the freshness of a young complexion, set off by luxuriant hair and the cunning harmonies of rich and splendidly painted jewels, in so piquant and seductive a fashion, with such brilliance and vigour; few impress the spectator as at once so strongly individual, and so essentially feminine. In this work, Rembrandt equals Rubens, the master *par excellence* of voluptuous vitality; every detail reveals the painter of the *Danaë*, a contemporary picture.

Although, as we pointed out at the beginning of this short section, we may assume all persons painted in the costumes in which Rembrandt represented himself and his wife to have been friends or relatives of one or the other, it by no means follows that such friends and relatives were invariably thus arrayed for their sittings. We have a direct evidence to the contrary in the portrait of a near connection of Saskia's, a genuine inscription on which vouches for the identity of the sitter. We should have included it among the portraits of persons richly and fashionably dressed in the costume of the day, described in our second volume, but that it only came to light in England this year (1898). Painted in 1635, it is one of the latest, as well as one of the finest of the series. This portrait, at present in the possession of Baron Nathaniel Rothschild of Vienna, is that of *Antoni Copal* (Plate 185), according to the contemporary inscription on the back of the panel: *Antoni Coopal* (sic), *Marckgraef van Antwerpen, Raetspensionaris van Vlissingen*. Antoni was the brother of François Copal, who married a Saskia's sister, and who was also a citizen of Vlissingen. Rembrandt, who probably made his acquaintance during a visit to Amsterdam in 1635, painted the handsome young man, whose regular features, small pointed beard, and abundant curly hair are not unlike those of the *Young Officer* (See Plate 183), in a broad-brimmed black hat, and a fashionably cut black doublet, relieved by a flat lace collar and cuffs. To paint an ambitious functionary of such distinction otherwise than in the sober costume of the period would never have entered the artist's mind, in spite of his wife's relationship to the sitter.



HEROES AND HEROINES OF MYTHOLOGY AND OF THE OLD TESTAMENT



we have seen that the numerous studies and portraits the young artist painted of his sister served him as the ground-work for various compositions, and even suggested them in some instances. This was the case in a still greater degree, with the portraits he painted of his young betrothed and bride. These, indeed, are often so treated as regards motive and costume, that they almost come under the category of compositions, or character-studies, while, on the other hand, genuine compositions are occasionally described as *Portraits of Saskia decked with Flowers*, or bear some kindred title. This applies more particularly to a series of pictures closely connected one with another, representing a young woman in a fanciful costume, decked with garlands and bouquets of flowers. For a century past, they have all been known by the generic title of *The Jewish Bride*. Is there any justification for this title? In dealing with a picture painted as early as 1632, in Prince Liechtenstein's collection, representing the toilette of a fancifully dressed young woman, whose features are those of Rembrandt's sister (See vol. I, plate 69), I was obliged to reject its traditional name, *The Toilette of the Jewish Bride*. The title is no less inapplicable to the two well-known etchings by the master.

Although, so far, no satisfactory explanation of the motive of these two plates and of the picture has been suggested, that of the flower-decked figure in the various so-called *Jewish Brides* may be determined with some degree of certainty. A brief note in Rembrandt's own handwriting on the back of a study in red chalk for the Hague *Susanna*, belonging to Herr A. von Beckerath of Berlin, gives the solution. The note, the beginning of which is unfortunately cut away, runs as follows :

.... Syn vaendraeger synde 15 (fl.).

En floora verhandelt 4 (fl.) 6 (st.).

Ferdynandus (Bol) van syn werck verhandelt aen ander werck.

Van syn voorneemen den Abraham een floora.

Leenderts (van Beyeren?) floora is verhandelt teegen 5 (fl.).

From this it appears that Rembrandt sold pictures for three of his pupils, the name of one of whom has unfortunately disappeared in the cutting away of the

sheet of paper, and that, according to the custom of the day, he claimed the percentage due to him as their master. *Abraham* and *The Standard-Bearer* are the subjects of two famous pictures painted shortly before by Rembrandt himself. This in itself makes it highly probable that the school-pieces mentioned by the master were copies of his own works; and indeed, as will appear later, several such copies are still in existence.

That the pictures of *Flora*, one of which Rembrandt ascribes in his note to each of his three pupils, were also copies from an original by the master, seems highly probable. The next question that arises is : does this original, or any such original, still exist? True, no modern catalogue of any museum mentions a *Flora* by Rembrandt; but would not this title be far more appropriate to the flower-crowned and flower-decked beauties with the features of Rembrandt's young wife, than the traditional one of *The Jewish Bride*? In none of these pictures is there anything in type, costume, or accessories, suggestive of a bride or of a Jewess; but every one familiar with Rembrandt's conception of classic personalities must admit that these beflowered maidens are truly *Floras* according to the ideas of the young Dutch master, whose conception and treatment of other classic figures in contemporary compositions are on precisely the same lines.

But we have further evidence to the same effect in the fact that two copies of these compositions still exist, so excellent in technique, and so closely approaching the master himself in treatment, that they must unquestionably have been painted in Rembrandt's own studio, and at about the same time as the original. We may very fairly assume them to be the two copies mentioned in Rembrandt's account, or at least two kindred school-pieces of the period. They are of so high a quality, that they have hitherto been unhesitatingly accepted as the master's own work, and but for a knowledge of the original, and a careful comparison with it, they might still continue to pass as such. Both original and copies have been in England since last century; the first in the Duke of Buccleuch's collection, at Montagu House, London (Plate 186), the two latter in the respective possession of Mrs. Ellice, of Invergarry (Plate 187) and Sir Edmund Lechmere, of The Rydd (Plate 188). The second copy, nearly a full-length, came from Sir Joshua Reynolds' collection; it is at present for sale in London. The Duke of Buccleuch's picture is signed with Rembrandt's name in full, and dated 1634; compared with the two others, it is so manifestly superior as regards delicacy of draughtsmanship, depth and vigour of colour, freshness of conception, and firmness of handling, that it proclaims itself the only original of the three. If we have nevertheless included the two copies, in one of which (Mrs. Ellice's) Bol's hand seems recognisable, in our catalogue of Rembrandt's works, it is because, in common with various replicas of his pictures, and a number of etchings of this period, they were executed under his supervision, worked over more or less by his own hand, and sold by him under his own name. In dealing

with these larger compositions, we shall recur to this curious temporary collaboration of the master and his pupils.

The Duke of Buccleuch's *Flora* and its replicas represent a youthful beauty, somewhat fully developed, in the rich, short-waisted costume Rembrandt designed for his sister and for Saskia. Her abundant fair hair falls in loose locks on her shoulders; a narrow wreath of flowers, in which one tall spray of blossom rises like an ostrich plume, confines it over the forehead; a still narrower wreath encircles her bare throat like a necklace; her right hand rests on a long staff, entwined with blooming tendrils, and with her left she holds a mass of clustered blossoms to her breast. Joyous as spring herself, she gazes out at the spectator. The young wife, coming to her husband from the garden, burst upon him like a vision of *Flora*. The sight inspired him to paint the goddess; the treatment and accessories, partly naturalistic and *genre*-like, partly quaint and fantastic, doubtless hit the taste of his country-men, and the demand for copies and replicas was probably greater than he could meet.

A very similar composition, also painted in 1634 by the master himself, is the *Flora* in the Hermitage at St. Petersburg (Plate 189), known as *The Jewish Bride*. Here the features are almost childishly youthful, and there is a touch of shyness in the attitude, while the execution, careful almost to timidity in parts, also seems to show that the picture is an earlier work than the Duke of Buccleuch's example. The distribution of the flowery ornaments is less tasteful; the uplifted staff is entwined with a many-coloured festoon of blossoms, and a heavy wreath encircles the head like a turban. The open space of the bodice is filled in by a long striped shawl, which is wound about the short waist. The features are those of the youthful Saskia; but here, more evidently than in the Buccleuch picture, the artist has been haunted by reminiscences of his sister, notably in the shape of the somewhat incorrectly modelled head, and in the drawing of the mouth.

The oval bust-portrait of a young girl, which came to light not long ago in an English collection under the title *Saskia decked with Flowers*, and was acquired by M. Adolphe Schloss, of Paris (Plate 190), seems to be merely a somewhat elaborately treated study for the beautiful *Flora* of the Hermitage. The attitude is almost identical, but the eyes are turned to one side; the costume, the dainty wreath in the hair, the few flowers in the hand, reveal the master, working directly from the model, his Saskia.

A picture painted in 1634, the same year as the various *Floras*, and closely allied to them, more especially to the example at Montagu House, was long in the royal collection at Madrid, and now figures in the Museo del Prado under the title *Queen Artemisia* (Plate 191). In this case we get no help from Rembrandt himself as to the motive, and it is unusually difficult to determine it. A young woman, short and fully developed, with unbound hair, dressed in the rich and fanciful

costume of the *Flora*, and other female figures painted by Rembrandt at this time, receives a brimming goblet from a young attendant kneeling before her; in the dark background behind the group stands an old woman, barely distinguishable among the folds of a curtain; she seems to hold a cloth in her hand. Who is this royal woman? for such the ermine collar of her mantle proclaims her. Artemisia receiving the ashes of her husband Mausolus, says the Madrid catalogue; others take her to be Bathsheba, receiving a messenger from David, or Samson's bride adorning herself. Smith describes the picture as Cleopatra about to drink the cup of poison; but all these are guesses which the situation and expression fail to justify. Rembrandt evidently represents Sophonisba receiving the poisoned cup from Massinissa. The picture is a very adequate presentment of this motive, a favourite subject at the period, and one which Rembrandt's own pupils treated in the same manner as himself — see, for instance, the picture by Eeckhout, in the Brunswick Gallery.

A smaller work, another possession of the Hermitage Gallery, which stands alone as a treasure-house of important and interesting works by Rembrandt, *A young Woman at her Toilette* (Plate 192), is so pronouncedly *genre*-like in arrangement, that it scarcely suggests any special historical motive at a first glance. And yet the meditative expression of the richly dressed young beauty, and the watchful gaze of the old woman who holds the mirror before her, make it probable that here again Rembrandt had some particular episode, probably a scriptural one, in his mind. Historical motives — the presentment of a Bathsheba, a Ruth, a Flora, etc. — are thus brought into connection with contemporary portraits of Saskia by the *genre*-like treatment of the theme, and the suggestion of portraiture in the figures.

After repeated examinations, I have come to the conclusion that the doubts as to the authenticity of this picture in the Hermitage, to which I assented in my "Studien zur Geschichte der holländischen Malerei", are unfounded. The scale, unusually small for this period, and the retouches here and there, give a somewhat sharp and timid character to the drawing in parts; but the treatment of the light, the luminous vigour of the carnations, the costume, ornaments and arrangement, no less than the refined pictorial treatment, all point to Rembrandt, and to Rembrandt at this particular stage of his activity. To judge by the golden tone, the warm colour, and the enamel-like surface, the date of the picture is probably about a year later than that of the various *Floras* and the *Sophonisba*, perhaps 1636 or 1637.

Another female figure-piece of this period, the *Susanna at the Bath*, of the Hague Gallery (Plate 193), made but a slight demand on that intimate knowledge of the Old Testament revealed in Rembrandt's works in a degree unequalled in those of any other artist. It was a motive treated by almost every historical painter of the seventeenth century on either side of the Alps, and in Belgium as in Holland.

Rembrandt himself repeated the episode several times some ten years later, with other surroundings and in a different manner, a very exceptional proceeding on his part. This earlier picture at the Hague is to some extent only a preparatory work, an elaborate study for the master-piece of 1647 in the Berlin Gallery, *Susanna and the Elders*. For this very reason, it is marked by an unusual truth and freshness; the spectator enjoys the pleasure of tracing the master's creative process in the various *pentimenti* of the naked body, of noting how he brings out the dazzling carnations of the brightly illuminated figure, and increases its brilliance of effect by a few finished patches in the draperies discarded by the fair bather, and by the rapidly painted background of deep brown foliage and distant buildings.

The sketch in red chalk for this picture is the drawing in Herr von Beckerath's collection, already mentioned in connection with the memorandum on the back, where Rembrandt records transactions with copies of his pictures made by his pupils. The *Abraham's Sacrifice* mentioned among these was painted by Rembrandt in 1635, and a school-copy still extant, probably the one mentioned on the drawing, is dated 1636. It is probable, therefore, that the drawing was made in that year, and that the picture was finished in the year following. The 7 in the date on the picture, and also the end of the name above it, are evidently additions by another hand; but from the evidences above quoted, it would seem that the original figure was correctly reproduced. At any rate, 1637 is the latest date we can assign to the picture; the head, in which Saskia's features are recognisable, is almost identical in pose and drawing with that of the *Flora* in the Hermitage, which was finished in 1634.

It is difficult to determine the motive of another nude female figure, which is, however, so magnificent as a work of art, and so important in dimension, that the question of subject is unlikely to occupy much of the spectator's attention. The Hermitage is also the home of this so-called *Danaë* (Plate 194), one of Rembrandt's finest works, and one of the grandest achievements of the art of painting. The overwhelming impression this picture made upon me on my first visit to St. Petersburg was not at all weakened by subsequent inspections. But the doubts I then had as to the correctness of the title have also persisted, although the inclusion of a "large Danaë" in the inventory of Rembrandt's effects made in 1656 ("op de schilder loos", i. e. in the store-room of the studio) is an important testimony in its favour⁽¹⁾. I may therefore quote what I said on the subject in my "Studien zur Geschichte der holländischen Malerei" (p. 449).

"Titian himself never rendered the softness of a delicate skin, pulsating with warm life, more truthfully, or with greater charm, nor did he ever surpass the effect of light and shadow, on carnations. The cool green curtain, the quaint

(1) It is very remarkable that so important and elaborate a work should have been consigned to the lumber-room by its author.

gilded framework of the gorgeous couch, the white linen draperies, enhance the luminous warmth of the naked body on which the light is concentrated, and their cool reflections emphasize the changeful play of the light and shadow, the wonderful magic of the chiaroscuro. The contours of the youthful body are not of classic mould; they are somewhat too short and plump in their proportions; but they are so exquisitely round, so firm and youthful in texture, the features and expression of the dainty head are so attractive, the delicate skin is so golden in tone, so vital in quality, that, even in this respect, Rembrandt's magnificent work — one of his most important pictures, for the figure is life-size — is not inferior to those of the great Italians, and challenges comparison with Correggio. On this occasion, his model was not one of those "Dutch washerwomen" Koloff charges him with having studied for his nudités. A close inspection of the contours and of the features will convince us, that here, as in so many other instances, the master's model was a member of his own household. The so-called *Danaë* is evidently Rembrandt's young wife, whose charms he here reveals to us as unreservedly as Rubens, on many occasions, revealed those of his second wife, Helena Fourment".

"I have spoken of the "so-called *Danaë*", and I confess it seems to me very improbable that the picture deals with this ancient fable, or with any mythological subject. The attitude and expression of the young girl, who appears to be looking expectantly at some one who approaches, the illumination, the fettered Cupid on the carved frame of the canopy over the bed — a study from the same urchin who served as model for the *Ganymede* — are not in keeping with the *Danaë* legend, to say nothing of the absence of any indication of the golden rain. But they might very well apply to a scene in the story of Tobias, one of Rembrandt's favourite themes at this time, and probably illustrate the nuptials of the youthful Tobias with Sarah, daughter of Rachel. The same motive is treated in a picture ascribed to Bol in the Brunswick Gallery, and here all doubt is removed by the figure of the bridegroom".

An unquestionable rendering of the *Danaë* myth was indeed produced by Rembrandt in one of his finest youthful works, an etching in which, unconventional and individual as the conception is, the motive is clearly indicated. It has nothing in common with the composition of the St. Petersburg picture.

The *Susanna* of the Hague Gallery and the supposed *Danaë* were no doubt executed by the master purely that he might express his personal sense of the beauty of the female nude with all the force at his command. This beauty he attempted to express at about the same time in a totally different manner in two animated compositions, very famous in the past century, of numerous small naked female figures in rich, harmonious landscapes.

The *Finding of Moses* (Plate 195), in Sir Robert Peel's collection, at Drayton Manor, comes from the Choiseul Collection, in which it was engraved. The Egyptian princess takes her evening bath in a pool enclosed by a low wall and steps,

hidden among the foliage of a thicket. She has had the basket, in which she has discovered the naked babe, brought to the steps, and gazes admiringly at its strange contents; her attendants surround her, some occupied with her toilette, others just out of the water; one hastens through the pool to join the group. These small figures, limited in number, and not all nude, are introduced to some extent only to complete the harmony of the landscape; they give peculiar animation to the retired nook, lighted by the subdued evening sunshine.

The *Diana and Actæon* (Plate 196), in Prince Salm-Salm's collection, at Anholt, is very different in character, though here, too, Diana and her nymphs have chosen for their bathing-place a pool in a primæval thicket, from which at one point only there is a view of distant mountains above the tree-tops. The evening light falls full on the bathers, who crowd the lake and its banks in lively groups. Here the harmonious evening calm of the Peel picture gives way to intense life and animation, not only in the tumult of excited figures, but in the restless conformation of the landscape, and in the sharp oppositions of brilliant light and deep shadow. The young hunter and his pack have followed the game in headlong pursuit towards the open space; suddenly he finds himself on the brink of a pool, in which a band of maidens, thinking themselves secure against danger, give themselves up to the delights of the cool water, and to playful gambols with one another. Among them Actæon recognises the stately form of the virgin goddess, but his exultation is promptly punished. Already the stag's horns are sprouting above the pearl diadem on his brows under Diana's angry gaze. The master has not been content with this one exciting incident. Whilst some of the bathers in the foreground, as yet unconscious of the intrusion, splash and tease one another, a group of maidens rush startled to the bank, on which some other bathers are gathered near the garments and hunting implements of the party, round Callisto. With cynical wantonness they proclaim her reason for refusing to share the bath of her companions. The wild excitement of the scene reaches its highest point in Diana's pack, who throw themselves upon the young huntsman's hounds. Actæon's triumphant laughter mingles with the shrill cries of alarm of the frightened bathers, with the reckless merriment of Callisto's tormentors, and with the hoarse baying of the hounds as they tear each other's carcasses. The whole makes up a concert in which the music of the classic theme is fairly drowned. The graceful legend of the Greeks is transformed into a northern tale of terror, such as weather-beaten sailors tell each other round the crackling hearth.

The *Rape of Ganymede* (Plate 197), in the Dresden Gallery, is a picture of the same year (1635), in which Rembrandt treats another classic theme in the same spirit, with the same vivacity of movement, and the same broad humour. The fashion in which the mighty eagle seizes the sturdy, screaming urchin, and drags his clothes up in his talons, exposing the whole of the fat body on which the light

is concentrated, the very realistic manner in which the boy's terror finds expression, the grim effect of this strange group against the dusky sky and darkening landscape, all combine to call up some Dutch nursery legend, rather than the myth of Ganymede, cupbearer of the Gods. The weeping boy, indeed, is one of the master's numerous studies in the nursery Saskia filled so quickly, unfortunately with children who nearly all died in infancy. The "nursery" drawings, of which a whole series is still extant, filled several portfolios in that store of art-treasures belonging to Rembrandt, which came under the hammer in 1656.

The compositions with feminine figures here grouped together have a special character. They are distinguished not only by the highly individual rendering of the theme, and by the conception and treatment of the nude, but by a very obvious striving after grandiose forms, and compositions of animated, even violent movement and action, in which the number of figures gradually increases. This applies in an equal, or perhaps even higher degree to the historical compositions in which heroes of antiquity or of Old Testament history play the leading parts. And just as the compositions of the first category were preceded or accompanied by studies of richly attired single female figures, so these are connected with a series of single male figures treated in a very similar fashion. They date from 1634 and 1635, and as they are painted in the costume in which Rembrandt clothed the Rabbis, High Priests, and Prophets of the Old Testament in his compositions, they invariably figure under one of these titles, generally that of Rabbi.

An early masterpiece, dated 1634, in Count Nostitz's collection, Prague (Plate 198), bears the title *A Savant with an open Book*; but the costume, a fur-lined velvet mantle, and a high cap, bound with a party-coloured Eastern scarf that hangs behind the head, makes it probable that Rembrandt meant to represent some learned student of Scripture, some Rabbi, no doubt. A picture painted the following year, probably only a few months later, *The Rabbi with the white Turban* (Plate 199), in the Duke of Devonshire's collection, at Chatsworth, is a portrait of the same man, in a very similar dress; a room opening in the background before a niche, contains a colossal rough-hewn tree-trunk, round which a snake is entwined; a lofty candelabrum hangs on the wall beside it. The sitter wears a wide full turban of white silk; his fur-lined mantle is fastened with a large jewelled clasp, in the middle of which is a miniature. An Oriental, or perhaps some character of the Old Testament, is doubtless represented here. Does the serpent on the household altar indicate a famous physician? Both these pictures are carefully painted in cool tones, with very little local colour. The same may be said of the so-called *Rabbi in a Fur Cloak* (Plate 200), at Buckingham Palace, a similar portrait of an old man, warmer in the light, which is more diffused, and more pictorial in treatment. It probably belongs to about the same time. The Queen of England owns another of these Rabbi pictures, dated 1635, the *Rabbi with the flat Cap* (Plate 201), at Hampton Court, very inferior to that at Buckingham Palace.

Two bust-portraits of white-bearded old men, Mr. Charles T. Yerkes' *Rabbi in a wide Cap* (Plate 202), at New York, and Lord Derby's *Rabbi in a high Turban* (Plate 203), a darker and less carefully preserved picture, are more important works. Neither, as far as I was able to see, is dated; but they have so much in common with the above-named *Rabbis*, that they were probably painted in 1635, Lord Derby's perhaps in 1636. With the exception of this last, all these so-called *Rabbis* have a strongly Jewish cast of features. If not actually *Rabbis* in the strict sense, we may conclude from the treatment and costume, and also from their affinity to Old Testament characters in the master's compositions, that they were Jewish theologians and teachers of distinction. Their portraits, too, are all pictures in themselves, save, perhaps, the example at Hampton Court, which may possibly have been a study for one of the compositions Rembrandt was engaged on at the time. This was certainly the case with the bust (also dated 1635) of an old man with thick, crisp hair and a large beard, and features mournful, almost piteous in expression. This picture, *An old Man with his Throat uncovered* (Plate 204), in M. Léopold Goldschmidt's collection, Paris, was almost openly branded as false by the auctioneer himself at the Demidoff sale, and fetched but a few thousand francs, in spite of the large and perfectly genuine signature, so unfamiliar were the amateurs of the day with the coarse breadth of handling, the cool tones, and the lack of local colour we have learnt to recognise from the earlier studies of Oriental heads painted in 1633 and 1634.

The two studies of warriors of the same period, are *genre*-like single figures in a different style. The first, *A Warrior putting on his Armour* (Plate 205), painted in 1634 or 1635, belongs to Mr. Richard Mortimer of New York; the *Standard-Bearer with a wide Cap* (Plate 206), painted probably in 1635, to Baron Gustave de Rothschild of Paris. The former has lately been relieved of the coarse repaints with which it was disfigured while it was in the Demidoff and Secrétan collections, but the colour is still slightly dark and heavy. The *Standard-Bearer*, on the other hand, is light and liquid in colour and treatment. The expression is bright and bold, whereas the other figure has a watchful, furtive air. The *Standard-Bearer* hit the taste of the day to perfection, as is proved by the numerous replicas executed in Rembrandt's studio (See p. 16). One of these, now in the Cassel Gallery, was long famous as an original by Rembrandt. But a comparison with Baron G. de Rothschild's picture makes it impossible to doubt that the latter alone, with its broad and confident handling, its fresh, luminous colour, its bold attitude and vivacious gaze, is the genuine handiwork of the master.



VIII

BIBLICAL SUBJECTS PAINTED FROM 1634 TO 1638



HE success of the biblical and mythological subjects with life-size figures painted in the first years of his married life, decided Rembrandt to try his hand at richer compositions with large figures. So far, we know of four such pictures, more than one of which he repeated several times. But whereas a Rembrandt-connoisseur of repute among the last generation, Dr. Waagen, pronounced decisively against the authenticity of two of these, and even went so far as to

ascribe them respectively to Rembrandt's pupils, S. Koninck and G. van den Eeckhout, he professed a great admiration for the other two, especially for the so-called *Duke of Guelderland* in the Berlin Gallery. Yet all four are closely akin in character. They have the same qualities, and the same defects; the latter, in my opinion, more pronounced than the former. They are : *Abraham's Sacrifice*, painted in 1635; *Samson threatening his Father-in-law*, probably of the same date; *Samson blinded by the Philistines*, painted in 1636, and *Belshazzar's Feast*, a work of 1634 or 1635.

All these compositions deal with moments of extreme agitation. As in a series of pictures with small figures executed at about the same time, Rembrandt shows us scenes of fierce excitement just at the critical moment, when the tension is at its greatest, the physical movement at its liveliest. It would scarcely be possible to represent an incident more forcibly, or to depict emotion in a more startling fashion than in Graf Schönborn's *Blinding of Samson* at Vienna (Plate 211), and Lord Derby's *Belshazzar's Feast* at Knowsley (Plate 209). But these very pictures make us feel that the master was not in his element in such presentments of violent passion, especially when he painted the actors in them life-size, as here. The *Blinding of Samson* gives the moment when an executioner falls upon the Jewish Hercules, overcome by his enemies, and thrusts a dagger into his eye. Convulsed with agony, Samson rolls shrieking on the ground, falling over one of his tormentor's myrmidons. The sense of horror aroused in the spectator is further increased by the artist's peculiar manner of illumination. A harsh ray of light falls on the writhing body of the tortured man, leaving the remaining figures in chiaroscuro. In this chiaroscuro, however, there is neither that development of rich tints, nor that splendour of colouring with which Rubens reconciles us in some measure to the most horrible themes. Added to which, there are certain weaknesses in the

composition which are emphasised by the large scale of the figures, as, for instance, the warrior on the extreme left, whose dark form shows duskily against the light, and the hastily advancing figure in the shadow on the right, a motive still more theatrical in treatment. Similar weaknesses proclaim themselves in the *Belshazzar's Feast*. In the figure of Belshazzar, sudden terror is rendered in the most convincing fashion, but at the cost of beauty of line and composition. The outstretched arm of the king under the heavy mantle forms a series of very disagreeable straight lines. Certain clumsinesses and signs of haste in the drawing, notably in the foreshortening, are also more obvious by reason of the large dimensions. This applies to the Belshazzar himself, and in a greater degree still, to the cowering female figure on the right, seen almost from overhead. In the *Samson threatening his Father-in-law* (Plate 210), in the Berlin Gallery, the foreshortening of the outstretched arm is by no means successful, and the hands, as is often the case in these pictures, are coarsely and unskilfully drawn. This *Samson*, strange to say, was formerly supposed to represent a gruesome episode in Dutch history. The generation that gave birth to our romantic movement saw in this work the apogee of the art of Rembrandt, that "sturdy plebeian and gloomy republican". Acclaiming such conceptions as *The Robber and his Child*, the *Leonore* of Bürger's ballad, and kindred tragedies, as an un hoped-for manifestation of a lofty impulse in historical art, the amateurs of that day were greatly struck by the strong dramatic effect of these compositions of Rembrandt. It blinded them to their exaggeration, the occasional coarseness of the conception, to all that was fantastic and unskilful in representation, to that lack of the more delicate pictorial qualities so evident in these works, and more apparent here than in the kindred single figures and small compositions of this period, in which the same effects of lively movement are treated. In the *Abraham's Sacrifice* of the Hermitage (Plate 207), the old man's expression has more restraint and dignity, and the conception is so far happier, in that the angel has already seized Abraham's hand, and the spectator's anxiety as to the fate of the lad at his feet is relieved. But this picture betrays the same weaknesses as the other three in the grouping of the figures, the contrast of light and shadow, and the manner in which Abraham lays hold of his son's head.

In colour, too, they are inferior to the majority of Rembrandt's pictures of this period. The flesh-tints are uniformly dull, and even heavy; the prevailing tone is a pale greenish gray, by no means agreeable to the eye; the dominant local colours are dirty browns and grays. In the pictures where the figures are more numerous — the *Belshazzar's Feast* and the *Blinding of Samson* — the colour-scheme is made richer and more attractive by the introduction of dull reds, and of the blue for which Rembrandt had a temporary predilection during the years when these pictures were painted. The left hand corner of the *Belshazzar*, happy in arrangement, expression, carnations and drawing, is also a colour-passage of a delicacy unusual in these works.

The grotesque and bizarre element in these compositions, their superficial bravura, and a certain emptiness and coldness, of which their size makes the modern critic doubly sensible, were by no means distasteful to the master's contemporaries. That, on the contrary they admired them greatly, is shown by the fact that various old copies and replicas have survived of them and of the large single figures painted in the same blustering, fantastic style at the same period, the *Standard-Bearer*, *Flora*, etc. This admiration is further attested by a memorandum in Rembrandt's own hand which chance brought in our way (see p. 16) enumerating a series of such replicas executed by pupils in his studio. Fundamentally, they differ very little as conceptions from those small early compositions painted at Leyden, the *Judas bringing back the Pieces of Silver*, the *Christ at Emmaüs*, and others already described. These, as we now know, attracted the attention of all educated Holland, for the reason, indeed, that they gave novel and genuinely artistic expression to the mental attitude and the sentiment of the nation. The petty and defective execution that betrays the novice more or less in these very early works is no longer apparent, it is true. It is only in occasional passages that the master can be called to account for the clumsiness of movement, the constraint and stolidity of expression and attitude that characterise certain figures of the small compositions. But the blunt realism of the conception, the pleasure shown by the artist in violent and even horrible motives, the ruthless coarseness with which he renders them, the absence of any of our modern sentimentality, but also of any of the finer sensibility therein expressed, are common to these, and to the large pictures painted mid-way between 1630 and 1640. Indeed, as I have already said, these defects are all the more glaring because of the scale of the composition and the large size of the figures. The sentiment of a nation that had fought and suffered for freedom throughout several decades, the spirit of the times in which the Thirty Years War had raged, found expression here, together with the stormy emotions, the proud sense of power of the youth who had just become a man, the young and happy husband, the artist who had so rapidly advanced from modest beginnings to recognition as the greatest master of his country. It was the period of *Sturm und Drang* in the great Dutchman's development. In his striving after violent dramatic action and lively movement, his essays in compositions on a larger scale and with more numerous figures, the young artist certainly shows that he had not escaped the influence of the famous Flemish master who had preceded him by nearly a generation, Peter Paul Rubens.

The popularity of these large pictures led, as we have seen, to the production of many replicas. The master's autograph note on the back of one of his drawings tells us that these replicas, for which, no doubt, he received constant commissions, were painted by pupils in his studio. Several replicas have come down to us of the *Flora*, as also of the *Abraham's Sacrifice*, the *Blinding of Samson*, and the

Samson threatening his Father-in-law. The copy of this last, formerly in Hamilton Palace, was sold with the rest of the collection; it is greatly inferior to the original, and was, no doubt, executed at a much later date. On the other hand, the copy of the *Blinding of Samson*, in the Cassel Gallery, long passed for the original, and is obviously contemporary, while of the two old copies of *Abraham's Sacrifice*, that in the Munich Gallery (Plate 208) is vouched for as a studio-replica worked upon by the master himself, by the autograph inscription: *Rembrandt verandert en overgeschildert* 1636. In certain not unimportant particulars, notably in colour and treatment, it differs from the original in the Hermitage, painted a year before, whereas the old replica in Sir Francis Cook's collection at Richmond is almost an exact copy.

That Rembrandt worked upon his pupil's pictures, even when these were not copies of his own works, is further proved by the inventory of his collections sold in 1656, after his bankruptcy. It makes mention of various pictures, chiefly of still-life, *geretuckeert* by Rembrandt. Several etchings of the same period as the pictures in question are also distinguished as the joint work of Rembrandt and his pupils by this inscription, and with their help it is possible to pronounce a whole series of other plates the works of Rembrandt's pupils, executed under his supervision, and generally with his assistance. Among the drawings ascribed to Rembrandt, there are some in which the student who has made himself thoroughly conversant with the master's idiosyncrasy as a draughtsman in the rich store of his genuine drawings of all styles and periods that have come down to us, will recognise the more or less timid technique of a pupil, helped out by a few energetic strokes and touches by the master-hand.

These drawings are the work of pupils, and not infrequently, competitive essays, as appears from the similarity of a good many of them one with another, and with original pen-sketches by Rembrandt. The master corrected them for the instruction of his pupils. The etchings and pictures in which he collaborated with his pupils, on the other hand, passed out into the world bearing Rembrandt's name, and it is only the earnest and comprehensive study of the great master carried on for some thirty years past, that has enabled connoisseurs to recognise these, and to distinguish them from his individual work. Rembrandt had no desire to deceive the buying public by this proceeding; a whole series of such pictures and etchings, as we have just seen, proclaim themselves studio-pictures worked over by the master in the inscriptions they bear. Such collaboration was a common practice in the *ateliers* of all great painters at that period; it was always acknowledged, but purchasers had a further practical test to guide them in the prices asked for such works. The public of that day, with the exception of a few cultured amateurs, was by no means so exacting with regard to the execution of a work of art as we are. What the collectors of the period mainly coveted was a composition by this or that artist,

whether it was entirely by his own hand or not was quite a secondary consideration. Hence they always preferred a studio copy of the *Abraham's Sacrifice*, the *Flora*, or the *Standard-Bearer*, to a study of a head, or a small sketchy composition painted by the master himself, and paid a higher price for it accordingly.

These studio-pictures were primarily an outcome of the demands made by the public on the master, demands he could no longer satisfy single-handed when, soon after his migration to Amsterdam, he found himself the most famous and the most popular painter in Holland. Other causes that determined their production were the facts that by their aid he was able to satisfy his passion for collecting, and that the painting of studio-pieces under his direction offered a very suitable and instructive occupation for the numerous pupils who thronged round him. Yet another and potent spur to artistic production was the stormy activity that urged on the young painter so suddenly exalted above his fellows, the happy husband of Saskia, to enter the lists with the most celebrated artist of his times, with Rubens himself. Works of his creation, as numerous, as varied, as important as possible, should go out into the world and spread his fame abroad. The example set by Rubens in the extraordinary activity of his work-shop and his school of engraving, could not have failed to influence Rembrandt in his collaboration with his pupils. But even in this direction, where he openly took Rubens as his model, the great Dutch master shews himself widely different to the great Flemish genius. Not only was the activity in Rembrandt's *atelier* shortlived, extending only over the period when he was in the full fervour of youthful inspiration and creative force, from about 1633 to 1636; it also differed materially from that of Rubens and his scholars in another respect. Rembrandt was content to make his pupils copy his pictures, and then to retouch them himself, before he handed them over to the purchaser. He never, as far as we know at present, allowed them to paint large pictures from his sketches, as Rubens did, or to touch the work on his own easel. On the one hand, his art was not sufficiently decorative for such methods; on the other, it was far too intimate and individual.

As regards the etchings executed in Rembrandt's studio, the case was otherwise. The system here was precisely that adopted by Rubens for the execution of pictures in his work-shop. Conception and design came from Rembrandt; the execution he left to his pupils, finally working on the plate himself more or less, and so animating it with his spirit that he could fitly place his name upon it. Of these designs, several for the larger etchings have come down to us in the form of comparatively careful sketches of the same size as the plates, painted in *grisaille* with oil-colours. From several of the sketches of this kind known to us so far, plates were actually etched; we may instance the *Crucifixion* in the National Gallery, London, and the *Burgomaster Six* in M. Léon Bonnat's collection in Paris, the latter etched entirely by the master himself at a much later period. Others apparently were never put

to the purpose for which they were intended. The *Entombment* in the Hunterian Museum at Glasgow, reproduced in vol. II (Plate 130), may perhaps be included among these.

In these *grisaille* sketches the master shows to greater advantage, and in a more important aspect, than in any other works of this period. Lacking, of course, the charm of local colour, they are all the more delicate in tone, by the gradations of which Rembrandt successfully suggests colour. As sketches they have this special merit, that they leave a perfect general impression on the mind, rendering the principal figures in most cases with extreme care, while subordinate figures and accessories are slightly indicated, the details being left to the imagination of the spectator. On this smaller scale, and under this slighter treatment, the drawing, as a rule, is excellent; action, grouping, and foreshortening are as delicate and successful as they are awkward and even defective in the larger compositions. The distribution and gradations of light and shade are extremely happy, giving an effect of transparency entirely free from hardness. A delicate chiaroscuro spreads over the whole that peculiar glamour that lifts the thing represented out of the realm of commonplace, and impresses it deeply on the spectator's soul as an individual creation of the artist. In his choice of motives too, as in the modest scale of the composition, and the small size of the figures, the master shows a perfect comprehension of the conditions most favourable to his special gifts. Some of these sketches, indeed, depict moments of fierce excitement, as, for instance, the *Ecce Homo*; but even here it is the "tumult of the soul" that the master shows us. Just as the Parthenon sculptures and Michelangelo's figures instruct the anatomist, when the study of modern man can help him no further, so Rembrandt offers the psychologist solutions of the deepest problems of spiritual life, into which he penetrated as no other painter has ever done. Of this truth we first become fully conscious when we study the master's small sketches of this period.

One of the earliest of the series, the *Joseph telling his Dreams* (Plate 214), in the Six Collection at Amsterdam is remarkable for its careful composition and lively dramatic expression, although certain figures betray the model rather too evidently. This is especially the case as regards the listeners in the background, studies of heads, crowded together somewhat over-thickly in order to fill up the space, as in the large etching, the *Raising of Lazarus*, and in various other rich compositions of this period. Here, as in many contemporary works, the master made use of studies he had prepared several years earlier. Thus, we find the original of the Jacob in a red chalk drawing of 1630 in the Berlin Print Room, and in the old man behind the table we recognise Rembrandt's father, who died in that same year. The sketch was made in 1633. The etching from it, begun by one of the master's pupils, was left unfinished, and completed by Rembrandt himself in 1637.

At about the same time, certainly not later than 1634, Rembrandt made a sketch of another Biblical scene, the subject of which has not yet been determined. It is now in M. Léon Bonnat's collection, in Paris (Plate 213). No etching seems to have been made from it. It is akin to the *Joseph telling his Dreams*, but the arrangement is slightly monotonous, and the somewhat superficial rendering has no particular subtlety. On the other hand, the *Christ before Pilate* (Plate 214), in the London National Gallery, the sketch for the famous etching, is a perfect masterpiece. The wild passion of the Jewish priests, who press round the throne of the Roman prefect in ungovernable fury, demanding the death of the Messiah, the agitation of the excited populace, surging like waves of a tumultuous sea in the open space below, the horror in the attitude and expression of Pilate, quailing before the insurrection, the business-like indifference of the troop of mercenaries about the Saviour, who turns to his God in silent prayer in the thick of the turmoil — all this is depicted in a manner so clear and lively, so powerful and dramatic; the mass of figures is so skilfully co-ordinated, the light and shadow so admirably distributed, that, among all the renderings of the scene by the great painters of various epochs that have come down to us, not one can approach the composition of the Dutch master.

The numerous states of the etching made from this sketch bear the date 1636 as a rule; but a print of the first state in the British Museum shows that the plate was finished the year before. The sketch was painted before the end of 1634, as we know from the date upon it.

The largest in size of these sketches and also the most important, is the *Preaching of John the Baptist* (Plate 215), in the Berlin Gallery. It was included in the sale of Rembrandt's effects in 1656, and subsequently remained in the possession of the Six family for nearly a century and a half. It was formerly classed among works of the year 1656, and even bore this date, if we may trust Norblin's print. At present, no inscription can be found upon it. It will be seen even from the reproduction that the picture was painted at two different periods. The carefully drawn original was on a sheet of paper; this the master afterwards pasted on a panel considerably larger in size, and while working at the additions, he also painted over portions of the original in a somewhat coarse and hasty manner, to give it greater animation, and to heighten the effect. We are able to determine when Rembrandt executed the first sketch by the relation of various figures in it to others, by the identity of two of the Jewish priests with two in the *Christ before Pilate*, and more especially by the portraits of the artist and his mother, who are introduced among the spectators close to the feet of the Baptist. A comparison of these figures with dated portraits leads us to ascribe the sketch to the year 1635, or 1636 at latest, a conclusion supported by various other indications. If Norblin really found a date on the picture, it must have been 1636,

which he read as 1656. The enlargement and re-touching of the original sketch must have been carried out somewhat later, to judge by the broader, more energetic treatment, but hardly more than a year, or perhaps two years afterwards. We are led to fix this date by the close relationship between the landscape background added when the panel was worked over, and the landscapes at Brunswick, Cracow, and Buda-Pesth, painted in 1638.

In richness of composition, delicacy of contrast, beauty and clarity of arrangement, vigour and refinement of illumination and chiaroscuro, in variety and animation of expression and characterisation, in tenderness of feeling, the *Preaching of John the Baptist* is closely akin to the *Christ healing the Sick*; and had the etching from the sketch of the former been executed, we should have possessed a worthy companion-plate to the famous *Hundred Guilder Print*. The *Preaching of John the Baptist* is the most important and striking composition produced by Rembrandt between 1630 and 1640.

A series of pictures of modest dimensions with small figures, painted in 1636, 1637 and 1638, approach these monochrome sketches more or less closely in excellence, and deal with kindred subjects. One of the most attractive works of this period is the little *Tobias restoring his Father's Sight* (Plate 216), in the Arenberg Gallery, at Brussels. It bears the date 1636, and though one of the smallest of Rembrandt's pictures, is remarkable for the delicacy of its characterisation, the animation and expression of the subordinate actors, the sympathetic interest with which they watch the operation performed by Tobias under the angel's direction, and the distribution of the warm evening light that falls from a lofty window. Individual figures, on the other hand, suggest the model with a certain awkwardness; another weak point is the disposition of the group in the room, for which the master used the studies that also served for the two little *Philosopher*-pictures in the Louvre, painted in 1633. A picture of Lord Brownlow, at Belton House, which has been entirely neglected hitherto, *Esau at Isaac's Death-bed* (Plate 217), is of the same character, though slightly larger. Full of delicate feeling, and most effective in its illumination, it is still a little tame in the arrangement of the figures; the local colour shows an increasing richness, but has no particular charm, and the execution is over-careful in places. The picture must have been painted at about the same date as the *Tobias*, for it contains the richly carved and gilded *baroque* bed with a high canopy and heavy curtains that we find in the so-called *Danaë* of 1636, and in the etching of the *Death of the Virgin* of 1639. A third picture akin to these, though it contains but a single figure, which is consequently somewhat larger, *St. Francis praying* (Plate 218), in Mr. Alfred Beit's collection, London, bears the date of the following year, 1637. Its rich impasto, its masterly handling, and the illumination of the flesh make it superior to the pictures mentioned above; but

there is a certain coldness in the composition and the sentiment. The master seems here to have utilised studies for the lost *St. Jerome praying* of 1630, known to us only in copies.

A few pictures, dealing with kindred subjects painted this year and the year following, show a marked superiority to these, and claim indeed to be reckoned among Rembrandt's masterpieces. Such a claim will be readily admitted in the case of the well-known *Angel taking Leave of the Family of Tobias*, in the Louvre (Plate 219), a work obviously inspired by a composition of Marten van Heemskerck. The angel's movement is certainly somewhat violent, and the modelling of his sturdy body, seen from behind, and partly from below, is too insistently robust and plastic; but the astonishment, reverence, and gratitude so variously manifested by the old and the young couple, the treatment of the supernatural light that streams from the angel, the warm, brownish tone, and the masterly handling of the fat, luminous colour give a peculiar charm to the picture. Of a still higher order is a richer composition in the Hermitage at St. Petersburg, the *Workers in the Vineyard* (Plate 220). The room, with the vaulted corridor and staircase adjoining it, the illumination of the great window on the left, the distribution of the figures and their variously expressed interest in the main episode, are curiously original and attractive. The chiaroscuro is remarkably delicate. The colour, bathed in the golden tone of the evening light that falls soft and warm through the high window, is richer and more decisive in its local tints than that of the *Tobias* in the Louvre, and the conception is wonderfully eloquent and life-like, without those traces of exaggeration and over-emphasis which are but too frequent in the compositions of preceding years. Here Rembrandt is perfectly free, and at the same time duly restrained; his powers are manifested in the happiest manner in every direction.

The *Christ and Mary Magdalene at the Tomb* (Plate 221), at Buckingham Palace, painted in the following year, 1638, was, like so many Rembrandts in foreign collections, one of the gems of the Cassel Gallery down to the year 1806. In this marvel of tone, light, and sentiment, the visionary nature of the theme is expressed with unrivalled delicacy. The Magdalene kneels in deep dejection at the tomb of the Saviour; she has reached the spot at sunrise. A light footfall from behind startles her, and cowering down in terror, she recognises her Lord in the tall white-robed figure with a broad-brimmed straw hat, who grasps a spade in his right hand. The roseate light of morning plays about the group; two angels, seated on the gravestone, are visible in the chiaroscuro; the sky is ablaze with the splendour of dawn, which sheds a magic light on the lofty towers of distant Jerusalem.

In these pictures, and in the numerous drawings and etchings of this period, the artist attained not only to a complete mastery of his materials, and to a full knowledge of those special chords in the spectator's soul to which his art was attuned, but to a perfect command of form. Hence we now find him undertaking compositions

on a more considerable scale with large figures, and carrying them out with complete success. Of this we have a brilliant example in the *Samson's Wedding-Feast* (Plate 222), in the Dresden Gallery, painted in the same year as the *Christ appearing to Mary Magdalene*, 1638. On careful examination it will be seen that the picture is composed of a series of separate groups, very animated in movement. The bride sits enthroned in solemn state in the centre. On the right are the musicians — to judge by the costumes and the portrait-like heads they are studied from painters, friends or pupils of the master — pressing round Samson, who propounds his riddle; on the left, several young couples, jesting and love-making; the feast is evidently at an advanced stage, and the guests have broken up into these detached pairs. But unity is achieved by the illumination, by the delicate distribution of the light, which falls in a flood of warm sunshine on the principal figure, the bride, whose fully developed contours, stiff attitude, and ceremonious repose really give her a somewhat Oriental character. The positions of the guests, who recline on cushions in the antique fashion, and the turbans, birettas, and costumes, which, as we learn from Philip Angel's "*Loef der Schilderkunst*" of 1642, were specially admired in this picture by Rembrandt's fellow-countrymen for their supposed archæological accuracy, now strike us only as inventions of Rembrandt's fancy and artistic sense. But they are not disturbing; they do not distract attention from the drama, which stamps itself on the beholder's mind with most convincing liveliness. The refinement of the illumination, the transparency of the shadows, the richness of the local colour, which has a variety and brilliance unusual in Rembrandt's work, the drawing and the execution, all show supreme mastery.

I am disposed to add to this group another large picture dealing with a scriptural subject, the *Abraham entertaining the Angels* (Plate 223), in the Hermitage, St. Petersburg, which may have been painted a year, or perhaps two years earlier. It is apparently unsigned and undated, and has hitherto been assigned to a later period in the master's career. But neither in tone and colour nor in handling has it any affinity with works painted between 1650 and 1660, nor even with those of 1640 to 1650, whereas various characteristics, such as the high light, the blonde tonality, varied by occasional patches of cool, delicate blue, the juxtaposition of colours, the somewhat clumsy drawing, especially noticeable in the hands, and the awkward adjustment of the wings, all point to the period now under discussion. The picture bears a close relation to such works as the *Blinding of Samson*, the *Belshazzar*, and the *Ganymede*. Unfortunately, it is in poor condition here and there; Sarah's head, for instance, is almost entirely re-painted. There was a picture of the subject in a sale at Amsterdam in 1647. A drawing in the Turin Academy gives the figures as accessories in a landscape, but they are arranged much as they are arranged here. The composition and draughtsmanship of the hastily treated landscape show it to be contemporary with those landscape-pictures of the year 1638, which we shall presently consider.

IX

LARGE PORTRAITS OF ECCLESIASTICS AND OTHERS

PAINTED FROM 1635 TO 1657



URING the first years of his married life, Rembrandt painted very few portraits of persons outside his own immediate circle. We have already mentioned one or two, in connection with some earlier portraits to which they are closely akin (cf. Vol. II, p. 10 *et seq.*). The little group of pictures we bring together here, however, seems to be so far allied to his other portraits of the period, that the sitters were all persons in whom the master took a special interest, or with whom circumstances had brought him into close connection. Two among them were clergymen, whose acquaintance Rembrandt made through his wife's family, as we have seen; and the noble Slav was a personage whose appearance and costume were exactly such as to make Rembrandt desire to paint him. Again, the old couple (for such I take the old man and woman of the long divorced portraits in Lord Ashburton's and Mr. Sanderson's collections to have been, judging from their similarities of size, conception, and arrangement) are treated with a simplicity, an intimacy of realization, that show the artist to have been very familiar with the originals.

This intimacy of conception is, indeed, the characteristic note of these portraits, bringing them into strong contrast with those fashionable portraits treated in accordance with the taste of his patrons, of which Rembrandt had to paint so many in preceding years. It was a characteristic so in harmony with the artist's own personality, that henceforth it was to distinguish nearly all the portraits he painted. Other peculiarities of these works are their dimensions — they all represent the sitter life-size, and, as a rule, nearly at full-length — a certain firmness, combined with a certain mobility of contours, and a peculiar animation in the attitude of the sitter. It is by these signs that they most evidently suggest the contemporary execution of the various *Samson* pictures, of the *Belshazzar*, and of similar renderings of lively movement, mostly on a large scale. But the animation here is by no means disturbing, for it never exceeds such action as is proper to portraiture. The sitters seem to be settling themselves in their arm-chairs; a preacher stretches out his hand to emphasise his words; a prince raises a bâton in his right hand.

The earliest dated work among these portraits is the *Old Lady in an Arm-Chair*

(Plate 224) of Mr. Sanderson's collection, at Edinburgh. The picture startles us by the stupendous truth and tenderness with which the ugly and, in some respects, vulgar features are rendered; but the delicate and loving skill with which the whole individuality is expressed, reconciles us to its want of attraction. The similarity of size, conception, and attitude in this, and the *Portrait of an old Man with close cropped Hair seated in an Arm-Chair*, in Lord Ashburton's collection (Plate 225), leads me to pronounce the two a pair. No trace either of date or signature has been discovered on the male portrait, but the large hanging ruff, and neatly trimmed beard are evidences that it belongs to this period, about the year 1635. The piquant illumination, the more powerful chiaroscuro, the more pictorial treatment of the interesting and energetic features make this very attractive portrait a work even more important than Mr. Sanderson's pendant of the old woman.

Two large portraits of Dutch clergymen, painted in 1637, are marked by a peculiar dignity and impressiveness. The name of one of the sitters has come down to us: Eleazar Swalmius, a preacher of Amsterdam; his portrait (Plate 226) is in the Antwerp Museum. This stately personage, an imposing figure of a man approaching his sixtieth year, with a luxuriant, untrimmed beard, a benevolent expression, and kindly eyes, is dressed in an ample gown; he emphasises the words he seems just to have uttered with a slight gesture of his right hand. This peculiarity, slight as it is, and the sympathetic gaze of the sitter, have been seized by the artist, and so rendered as to bring his personality before us with extraordinary force. The second picture, *A Dutch Clergyman* (Plate 227), in Lord Ellesmere's gallery, at Bridgewater House represents an unknown minister, also seated, dressed in the fur-lined gown familiar to us as the winter garb of the clergy from many portraits of the period, some among them by Rembrandt himself. He has a thick white beard, and looks out steadily at the spectator, resting his right hand on the table. The picture is higher in tone, more powerful in colour, and altogether less reposeful than the *Swalmius*; and the hands, painted somewhat coarsely, and to a certain extent unskilfully, as they generally are in the master's work of this period, are more obtrusive here. But the general effect of the picture is equal to that of the *Swalmius* in power and impressiveness.

A well-known picture in the Hermitage, at St. Petersburg, the *Portrait of a Slav Prince* (Plate 228), is also dated 1637. The old identification of the sitter with John Sobieski, who was only thirteen years old at that date, has long been recognised as erroneous; but, no doubt, the portrait represents a Slav, and perhaps even a Polish prince. The head has the pronounced type of a noble Slav of Poland or European Turkey; the moustache is in perfect harmony with this type, as are also the dark furred coat, the high fur cap, and the pearl ear-rings. That the sitter was of princely rank is shown by the regal crown surmounting the golden coat of arms on his cap, now, unfortunately, indistinguishable. The golden

staff in his right hand looks like a bâton, and indicates a general; and the three horse-tails set in gold, that hang from the thick gold chain on the right shoulder, are doubtless the well-known imperial token of the Turkish Sultan. We must hope that these various indications, added to the apparent age of the sitter, and the fact that this Slav prince paid a visit to Amsterdam in the year 1637, will yet lead to the identification of the original. The lordly pose, the piercing gaze, the tasteful costume, the manner in which the sitter grasps the bâton, suggest the personality of the man, and the type of the noble Slav of southern Europe with incomparable mastery. The piquant illumination (a warm ray of sunshine coming almost from behind and touching one side of the face), the broad and vigorous technics, make this princely portrait one of Rembrandt's most impressive personifications.



CATALOGUE
OF
REMBRANDT'S PICTURES
PART III.

449

**PROFILE PORTRAIT OF SASKIA
BAREHEADED**

(COLLECTION OF MADAME ÉDOUARD ANDRÉ, NÉE JACQUEMART, PARIS)

PROFILE PORTRAIT OF SASKIA, BAREHEADED

(COLLECTION OF MADAME ÉDOUARD ANDRÉ, NÉE JACQUEMART, PARIS)

In profile, turned to the left. The fair hair, slightly waved in front, is drawn up at the back of the head, and fastened with a string of pearls, a gold buckle, and a bow. A second string of pearls encircles the throat; she wears a large pearl in her ear, and a large ruby in a broad gold setting at her breast. She is fashionably dressed in a black gown with a blue girdle and bows, and a rich collar of three rows of lace. Dark grayish brown background.

Bust, life-size, the hands not seen.

Signed below to the left : *Re van Ryn 1632*.

Canvas. H. 0^m,685; w. 0^m,555.

Saskia van Uylenborch, daughter of Rombout van Uylenborch and Sjukje Osinga, born at Leeuwarden in 1612; betrothed to Rembrandt, June 5, 1633, married at Bildt, June 22, 1634, buried in the Oude Kerk, at Amsterdam, June 19, 1642.

Exhibited at Amsterdam in 1898.

Bode, pp. 400, 421, 596, n° 294; Michel, pp. 166 *et seq.* and 563; Dutuit, p. 51, n° 188; Wurzbach, n° 300.

In the catalogue of the De Mier sale, Paris, 1840, there is a description of a picture agreeing with this (Dutuit, p. 15).

J. Reiset Collection, Paris, 1870.

Courtin Collection, Paris, 1872.

Haro Collection, Paris, 1891.

Collection of Madame Édouard André, née Jacquemart, Paris.







450

**SASKIA IN PROFILE
IN A RED HAT WITH A FEATHER**

(ROYAL GALLERY, CASSEL)

SASKIA IN PROFILE, IN A RED HAT WITH A FEATHER

(ROYAL GALLERY, CASSEL)

Standing, the figure turned almost to the front, the head in profile to the left. Over her reddish golden hair, which is bound by a kerchief and a chain wound several times about her head, she wears a broad-brimmed hat of gold brocade, lined and bound with red velvet, and shaded by a large white ostrich feather. Her costume is a deep purple-red gown with short sleeves, over a richly embroidered silk blouse of dull greenish silk, ornamented with pearls and jewels at the throat and on the wide hanging sleeves. A dark fur mantle is thrown over her right shoulder; she holds it in her left hand, and with her right presses a sprig of rosemary to her breast. She wears a rich *parure* of pearls, an ear-ring, a necklace, and bracelets on both arms. A full, but somewhat subdued light falls from the left on her face and neck. The grayish green background is rather dark.

Half-length, life-size.
Painted about 1633.

Oak panel. H. 0^m.98; w. 0^m.77.

There is an eighteenth century copy with variations in the Antwerp Museum (Smith, n° 530, 530 a; Vosmaer, p. 531, etc.).

Etched by H. D. Thieer, Oortman (Filhol VI, 395); L. Flameng (*Gazette des Beaux-Arts*, 1869, and Dutuit III); W. Unger (1870); N. Mossoloff (1876).

Smith, n° 489, 495; Vosmaer, pp. 133, 499; Bode, pp. 417, 566, n° 63; Dutuit, p. 27, n° 180; Wurzbach, n° 64; Michel, pp. 174, 552.

Cf. J. Six in *Oud Holland* XII, p. 155.

Collection of Jan Six, who bought it from Rembrandt himself, and in whose possession it is known to have been from 1658 onwards. Sold by auction in 1702, it was acquired by:

Nicolaes Six, Amsterdam.

At the Willem Six sale, at Amsterdam in 1734 (Hoet I, p. 412), it was bought by De Reuver for 270 florins.

De Reuver Collection, Delft, with which it was purchased in 1750 for the Electoral Gallery at Cassel.

Royal Gallery, Cassel. (N° in Catalogue, 214).





454

SASKIA LAUGHING

(ROYAL GALLERY, DRESDEN)

SASKIA LAUGHING

(ROYAL GALLERY, DRESDEN)

In profile to the left, the head slightly bent, the smiling face turned to the spectator. The gloved right hand is laid under the breast; the left is unseen. She wears a broad, slashed red velvet cap with a gold chain and a tall ostrich feather. Her blue brocaded gown is cut low at the throat over a white kerchief. Her hair falls loosely on her back. She wears a string of pearls round her neck, and a pearl in her ear. A veil hangs over her shoulder. A bright light from above to the left falls on the lower part of the face, the throat, and the shoulder. Dark background.

Bust, life-size, one hand visible.

Signed to the left on a level with the shoulder : *Rembrandt ft. 1633.*

Oak panel. H. 0^m,525; w. 0^m,445.

Engraved by S. L. Raab, and by T. Böttcher.

Etched by A. H. Riedel, and by N. Mossoloff.

Smith, n° 579; Vosmaer, pp. 133, 499; Bode, pp. 416, 569, n° 83; Dutuit, p. 28, n° 181; Wurzbach, n° 82; Michel, pp. 173, 553.

Royal Gallery, Dresden, where it is known to have been since 1817. (N° in Catalogue, 1556).







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FULL-FACE PORTRAIT OF SASKIA, SMILING

(LORD ELGIN'S COLLECTION, BROOM HALL)

FULL-FACE PORTRAIT OF SASKIA, SMILING

[LORD ELGIN'S COLLECTION. BROOM HALL

Turned to the left, but looking towards the spectator. She wears a green dress with gold trimmings, cut out at the breast, and filled in with a dainty pleated chemisette, edged at the throat by a string of pearls. A dark veil, fastened with a string of pearls and a clasp, from which rises an ostrich plume, rests on her brownish hair, and falls on her back. A single pearl in her ear. Light, greenish brown background.

Half-length, life-size, the hands not seen.
Signed to the right, on a level with the shoulder : *Rembrandt f. 1633.*

Oak panel. Oval. H. 0^m.65; w. 0^m.48.

Lord Elgin's Collection, Broom Hall, Scotland.





455

SASKIA IN A GOLD-EMBROIDERED VEIL

(MR. P. A. B. WIDENER'S COLLECTION, PHILADELPHIA)

SASKIA IN A GOLD-EMBROIDERED VEIL

(MR. P. A. B. WIDENER'S COLLECTION, PHILADELPHIA)

In profile to the right, the head turned slightly towards the spectator, at whom she is looking. She wears a dark blue mantle with a narrow gold trimming at the throat, showing the fine pleated chemisette beneath. A gold chain hangs across her breast. A transparent veil with a coloured pattern rests on her golden red hair, and falls over her shoulders and on her back. A pearl on a long loop in her ear. The light falls full on the right side of the face. Dark background.

Bust, life-size, the hands not seen.
Painted about 1633.

Oak panel. H. 0^m.59; w. 0^m.455.

Scraped in mezzotint by Read (1776), who added a simulated stone border.

Smith, n° 502, 576, 578; Wurzbach, n° 454.

De Gaignat Collection, Paris, 1768.
De Calonne Collection, Paris, 1788.
De Choiseul-Praslin Collection, Paris, 1793.
Bouc Cleeve Collection.
Wells Collection, Redleaf, 1890.
Bingham-Mildmay Collection, London, 1893.
M. Ch. Sedelmeyer's Collection, Paris, 1894.
Mr. P. A. B. Widener's Collection, Philadelphia.







454

SASKIA AS REMBRANDT'S WIFE

(MRS. SAMUEL S. JOSEPH'S COLLECTION, LONDON)

SASKIA AS REMBRANDT'S WIFE

(MRS. SAMUEL S. JOSEPH'S COLLECTION, LONDON)

Seated, half turned to the left, her face in profile, looking thoughtfully into the distance. Her fair hair is gathered up; little curls wave round her forehead and temples. On her head she wears a little cap with two jewelled chains; a pale green veil hangs from it behind, and falls on her shoulders. In her left ear is an ear-ring set with a large pearl; round her neck, a string of pearls and a narrow ribbon with a gold cross. Her red gold-embroidered gown is cut away at the breast, over a grayish green brocaded stomacher, held on to the shoulders by two gold chains, and showing a pleated chemisette below. A wide mantle of gold brocade is fastened in front with a clasp. A full, evenly distributed light falls over the whole figure. The rather dark brown background is lighted up on the right, and the upper corners are rounded off in darker tones.

Half-length, life-size, the hands not seen.

The signature : *Rembrandt f. 1635* (somewhat indistinct, owing to a repaint) is on a level with the throat to the left.

Oak panel. H. 0^m.675; w. 0^m.525.

Exhibited at the Royal Academy, London, in 1893, and 1899.

Henri Penon Collection, Paris.

M. Ch. Sedelmeyer's Collection, Paris.

Mrs. Samuel S. Joseph's Collection, London.







455

SASKIA
IN A BROAD-BRIMMED BROWN HAT

(COUNT LUCKNER'S COLLECTION, ALTFRANKEN, NEAR DRESDEN)

SASKIA IN A BROAD-BRIMMED BROWN HAT

(COUNT LUCKNER'S COLLECTION, ALTFRANKEN, NEAR DRESDEN)

Standing, half way to the right, her head turned to the spectator; her right hand on the back of a chair, her left arm hanging by her side. A broad, flat brown cap with yellow ostrich feathers rests on her golden brown hair. Over the dull green dress, which is cut away at the throat, showing the slightly opened gathered chemisette, hangs a short, blackish blue mantle, fastened at the breast with a broad gold clasp. The mantle is further ornamented on the left shoulder by a long gold pendant, set with a large stone. A many coloured gauze scarf is thrown back from the throat on to the shoulders. Round her neck, a string of pearls, and in her ear, a pendant ear-ring with a pearl. The hands are cased in loose tan gloves.

Three-quarters length, life-size.

Signed above on the right : *Rembrandt f. 1635.*

Oak panel. H. 0^m.98; w. 0^m.70.

The portrait is painted over another picture, which now shows through the paint in places.

There is an old copy in the Darmstadt Museum, n° 348 in the catalogue; another belonging to Geh. Komm.-Rath Stephan Michel at Mainz.

Exhibited at Leipzig in 1889.

Vosmaer, p. 524; Wurzbach, n° 13; Michel, p. 551.

Count Luckner's Collection, Altfranken, near Dresden.







456

SASKIA WITH A BLACK FEATHER
IN HER HAIR

(MR. A. M. BYERS' COLLECTION, PITTSBURGH)

SASKIA WITH A BLACK FEATHER IN HER HAIR

(MR. A. M. BYERS' COLLECTION, PITTSBURGH)

Turned slightly to the right, but almost full face. Brown eyes, a fresh complexion. Over her brown, curly hair, which is drawn up on each side of her head, lies a transparent, gold embroidered veil, fastened at the top by a clasp with a black feather. A pear-shaped pearl in each ear. Her golden green flowered gown, bound with gold brocade, is cut out in a round at the throat, showing a dainty chemisette, over which is a gold necklace of rich workmanship, with a large pearl pendant.

Half-length, life-size, the hands not seen.

Signed on the right, a little below the shoulder : *Remb(r)andt f. 1636*. The *r.* inserted by Rembrandt himself as a correction.

Canvas. H. 0^m,785; w. 0^m,66

Exhibited at Amsterdam in 1898 as a *Portrait de Dame*. N° 38 in the catalogue.

J. Carpenter Garnier's Collection, Tookesbury Hall, Hants.

Sir C. J. Robinson's Collection, London.

M. Ch. Sedelmeyer's Collection, Paris.

Mr. A. M. Byers' Collection, Pittsburgh.







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REMBRANDT AND SASKIA AT BREAKFAST

(ROYAL GALLERY, DRESDEN)

REMBRANDT AND SASKIA AT BREAKFAST

(ROYAL GALLERY, DRESDEN)

Before a table covered with a brownish flowered cloth, on which are a fowl, a goblet, and a peacock-pasty, the artist sits on a chair, his figure in profile to the left, his laughing face turned to the spectator. In his right hand he holds up a tall glass filled with amber beer, with his left he clasps the waist of his wife, who is seated on his right knee, her back to the spectator, to whom, however, she, too, turns her face. Rembrandt, who has a short moustache and long waving hair, wears a reddish coat with wide striped sleeves and a flat black velvet cap with two white ostrich feathers, and carries a sword at his side. A pleated shirt is visible at his throat, and a lace cuff under his sleeve. Saskia is dressed in a pale blue skirt and a short slashed bodice of dark velvet, showing a dainty white chemisette at the throat and wrists. Her curly golden brown hair is confined under a gold embroidered cap with a string of pearls round it; her eyes are light brown. A gold chain set with large stones hangs over her shoulders, a pearl is fastened into her ear. To the right, a green curtain. A bright light falls from the left on Saskia's figure, and on Rembrandt's head and left arm. Rather a light background.

Figures nearly full-length, life-size.

Signed about half-way up the canvas on the left : *Rembrandt f.*

Painted about 1634-35.

Canvas. H. 1^m.61; W. 1^m.31.

Engraved by H. Witthoef, Ant. Riedel (1768), G. L. Hertel, H. Bückner, A. H. Payne, G. Planer, A. Schultheiss, N. Mossoloff.
Lithographed by F. Hanfstaengl, C. Wildt (1836), A. Maurin.

Smith, n° 163; Vosmaer, p. 160 *et seq.*, and p. 518; Bode, pp. 417, 568, n° 82; Dutuit, p. 28, n° 147; Wurzbach, n° 73; Michel, pp. 182, 553.

Araignion sale, Paris, 1749. Bought by Le Leu in Paris after that date for the Royal Gallery, Dresden. (N° in Catalogue, 1559).







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REMBRANDT AND SASKIA
PREPARING TO GO OUT

(BUCKINGHAM PALACE, LONDON)

REMBRANDT AND SASKIA PREPARING TO GO OUT

(BUCKINGHAM PALACE, LONDON)

Saskia is seated at a dressing-table covered with a red velvet cloth, contemplating in the mirror before her the effect of a pearl she has just fastened into her ear. Rembrandt stands beside her, looking at the spectator, and holding in both hands a string of pearls for Saskia's adornment. His wife is dressed in a light yellow gown brocaded with gold, and a heavy mantle of gold brocade, lined with ermine, which falls over her arm-chair, and is held together in front by a chain. On her head she wears a little cap with a hanging veil, surmounted by a rich jewelled ornament. Her gown has short sleeves, slashed at the top, and is worn over a finely pleated chemisette with full sleeves. She has a pear-shaped pearl in each ear, a double row of pearls round her left arm, a gold chain round her right, and round her waist a thick gold chain of quaint design. On the forefinger of her right hand she wears a flat gold ring. The artist himself wears a dull green mantle trimmed with gold over a light green doublet, showing the shirt in front; above it hangs a double gold chain, with a pendant. His green cap is adorned with a wide gold border and a feather. On the table stands a mirror in an ebony frame, seen from the back, and behind it are a jewel-box, from which hangs a dark ribbon with gold ornaments on it, and a book. Behind Rembrandt there is a chair. The background is a large light red drapery, which falls away from the centre on each side, and is probably the curtain of a bed.

Figures nearly full-length, life-size.

Signed on the back of the mirror: *Rembrant fecit.*

Painted about 1634-1635.

Canvas. H. 1^m.53; w. 1^m.95.

Exhibited at the British Gallery in 1826 and 1827; at the Royal Academy, London, in 1873, 1889, and 1899; at Amsterdam in 1898.

Waagen, *Art Treasures* II, p. 5.

Smith, n° 298; Vosmaer, pp. 262, 538; Bode, pp. 417 *et seq.* and 584, n° 185; Dutuit, p. 32, n° 222. Wurzbach, n° 135; Michel, pp. 180, 556.

Henry Hope Collection, 1816.

Gallery of H. M. the Queen of England, Buckingham Palace, London. (N° in Catalogue, 30).







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SASKIA AT HER TOILETTE

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

SASKIA AT HER TOILETTE

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

Saskia is seated facing the spectator, behind a small toilette-table, lacing her bodice. Her dark brown hair, held together by a gold circlet and three gold buttons, falls in curls on either side of her head. She wears a dark green gown with slashed sleeves, showing her throat and part of her breast. A mantle of a neutral brownish golden tint falls over her left shoulder. Round her neck she wears a heavy string of pearls, and in her ear a single pearl. A mirror, seen from the side, and a small dressing-case stand on the red table-cover; a comb and a ring lie beside them. Above to the left, a piece of curtain. A bright light falls from above on her face and breast.

Half-length figure, life-size.
Signed mid-way up the panel on the right: *Rem.....*
Painted about 1635.

Oak panel. H. 0^m.735; w. 0^m.635

Etched by Ch. Koepping.

Exhibited at Amsterdam in 1898, and at the Royal Academy, London, in 1899.

Michel, p. 565.

Duclos Collection, Paris.

Secrétan Collection, Paris.

M. Charles Sedelmeyer's Collection, Paris.

Dr. A. Bredius' Collection, The Hague; lent by the owner to the Royal Gallery of the Hague. (N° in Catalogue, 552.)





Portrait of J. Loevy

160

STUDY OF A HEAD OF SASKIA

(DR. C. HOFSTEDE DE GROOT'S COLLECTION, AMSTERDAM)

STUDY OF A HEAD OF SASKIA

(DR. C. HOFSTEDE DE GROOT'S COLLECTION, AMSTERDAM)

She is seated, looking at the spectator, but turned slightly to the left. Her fair hair waves about her face in little curls; she wears a small cap with a gold-embroidered border at the back of her head, and fastened to it, a large feather, and a transparent veil, which falls on her back. Dark violet dress. A full light falls from the left on the right side of her face. Dark background, lighted up on the right.

A small bust, the hands not seen.
Painted about 1633-34.

Oak panel, originally an oval, but now cut diagonally
at the corners. H. 0^m,145; w. 0^m,105.

This study seems to have been used for the head of one of the bathers in the foreground of the *Diana and Actæon*.

Exhibited at Amsterdam in 1898 as a study of Rembrandt's sister. N° in Catalogue, 13.
Exhibited at the Royal Academy, London, in 1899.

Royal Gallery of Schleissheim, near Munich.

Anrept-Elmpt Sale, Cologne, 1893, under the name of Govert Flinck.

Sale of pictures, the property of J. Brade and others at Cologne, October 25, 1897, under the name of Govert Flinck; acquired by

Dr. C. Hofstede de Groot, Amsterdam, and lent by him to the Royal Gallery at the Hague.







161

REMBRANDT LAUGHING
STUDY OF A HEAD

(M. E. WARNECK'S COLLECTION, PARIS)

REMBRANDT LAUGHING, STUDY OF A HEAD

(M. E. WARNECK'S COLLECTION. PARIS)

To the right, the head slightly thrown back, and turned to the spectator. Beardless, crisp curly brown hair, the mouth open, laughing, the eye-lids contracted. Dark coat, white shirt, and dark cap. A strong light falls from the left on the right side of the face. Brownish background.

Small bust, the hands not seen.

Signed above to the right : *Rembrandt f. 1633.*

Oak panel. H. 0^m,205; w. 0^m,175

Michel, p. 561

M. E. Warneck's Collection. Paris.





462

REMBRANDT WITH A TWO-HANDED SWORD

(DUCAL GALLERY, BRUNSWICK)

REMBRANDT WITH A TWO-HANDED SWORD

(DUCAL GALLERY, BRUNSWICK)

Rembrandt at about the age of six and twenty. Standing, the figure half to the left, the face turned to the spectator. With his right hand he grasps a two-handed sword in front of him. Beardless, with thick curly hair, combed back behind the ears, and falling in short strands over the forehead. Over it a black toque, with two dull green ostrich feathers. The doublet, of a strong blue, is cut square across the breast, shewing the shirt below; over it, a brown mantle. A full light falls across the head from the left; rather a light greenish gray background.

Half-length figure, life-size.
Painted about 1633.

Oak panel. H. 0^m.63; w. 0^m.47.

Etched by Schroeder as the work of Philips Koninck.

Bode, pp. 409, 564, n° 49; Dutuit, p. 26, n° 133; Wurzbach, n° 42; Riegel II, 250, 251.

Ducal Gallery at Salzdahlum (Eberlein, n° 42, Cab. III).
Ducal Gallery, Brunswick. (N° in Catalogue, 239.)





165

REMBRANDT BAREHEADED

(THE LOUVRE, PARIS)

REMBRANDT BAREHEADED

(THE LOUVRE, PARIS)

Turned to the right, but looking at the spectator. Bareheaded, with thick curly hair, a short moustache and imperial. A heavy gold chain set with precious stones hangs over his dark violet velvet cloak. The light falls full on him from the left; rather a light background.

Bust, life-size.

Signed on the right, just below the middle of the panel : *Rembrandt f. 1633.*

Oak panel. Oval. H. 0^m,58; w. 0^m,45.

Engraved by Weisbrod, Claessens, and F. Smith.

Vosmaer, pp. 149, 499; Bode, pp. 409, 595, n° 276; Dutuit, p. 35, n° 132; Wurzbach, n° 279; Michel, pp. 172, 562.

Musée Napoléon.

The Louvre, Paris. (N° in Catalogue, 412.)





164

REMBRANDT IN A CAP
HIS HAND ON A GOLD CHAIN

(THE LOUVRE, PARIS)

REMBRANDT IN A CAP, HIS HAND ON A GOLD CHAIN

(THE LOUVRE, PARIS)

Half to the right, the face turned to the spectator. A black velvet cap with a narrow gold chain rests on his thick curly hair. He has a slight moustache and imperial. Over the black mantle, which is open at the breast, showing a portion of his doublet and of the shirt beneath, hangs a long heavy gold chain set with precious stones, on which the artist lays his gloved left hand. A full light falls from the left on the right half of his face; light background.

Nearly half-length, life-size.

Signed on the right : *Rembrandt f. 1634 (33?)*

Oak panel. Oval. H. 0^m.68; w. 0^m.53.

Engraved by Weisbrod in the Choiseul « Gallery » (n° 96), by J. Smith, by Claessens in the « Musée Français », by Filhol, I, 59, and by Landon, II, 60.

Smith, n°. 199, 253; Vosmaer, pp. 149, 503 *et seq.*; Bode, pp. 410, 595, n° 277; Dutuit, p. 35, n° 266; Wurzbach, n° 280; Michel, pp. 172, 562.

Comte de Vence's Collection, Paris, 1750.

Duc de Choiseul's Collection, Paris, 1772; bought by Lebrun for the Royal collection for 600 livres.

The Louvre, Paris. (N° in Catalogue, 413.)





165

REMBRANDT WITH A PLUMED CAP
AND BANDOLIER

(ROYAL GALLERY, THE HAGUE)

REMBRANDT WITH A PLUMED CAP AND BANDOLIER

(ROYAL GALLERY, THE HAGUE)

In profile to the right, his face turned to the spectator. Curly hair, a small moustache and imperial. He wears a dark brown cap with a slashed border, and two ostrich feathers. A gold earring. Over a dark blue doublet, edged with gold, a steel gorget, showing a neckcloth above it. A bright light falls from the left on his right cheek. Greenish brown background.

Bust, life-size, the hands not seen.

Signed on the right on a level with the shoulder : *Rembrandt f.*

Painted about 1634.

Oak panel. H. 0^m.625; w. 0^m.47.

A copy of the same dimensions has been in the Stockholm Museum since 1771. (N° in Catalogue, 346).

Engraved by J. de Frey (1795) in Duchesne's « Musée Français »; by Rosaspina, from a drawing by Fragonard; by Boutois in Landon's « Annales du Musée »; by Chataigner, from a drawing by S. Le Roy; by A. L. Zeelander, in outline, in Steengracht's « Gallery », from a drawing by Heideloff; by Ph. Zilcken; by Jhr. Mock; and by T. G. Appleton.

Lithographed by J. C. d'Arnaud Gerkens in the « Kunstchronijk » of 1847, and in chromo by Spanier.

Smith, n° 245; Vosmaer, pp. 148, 503; Bode, pp. 411, 558, n° 11; Dutuit, p. 36, n° 137; Wurzbach, n° 341; Michel, pp. 172, 215, 565.

G. van Slingelandt's Collection (Hoet II, p. 404).

The Stadhouder Willem V.'s Collection (Terwesten, p. 709).

Royal Gallery, The Hague. (N° in Catalogue, 149).



12. Over a duck blue duff



166

REMBRANDT IN A PLUMED CAP
AND A STEEL GORGET

(WALLACE MUSEUM, LONDON)

REMBRANDT IN A PLUMED CAP AND A STEEL GORGET

(WALLACE MUSEUM, LONDON)

Full face, looking at the spectator, but turning slightly to the right. Short curly hair, a moustache, and a slight beard. He wears an earring set with a precious stone, and a slashed purple velvet cap, with two dark ostrich feathers. Over a dark violet doublet with striped sleeves he wears a steel gorget, and a heavy gold chain, passing from his right shoulder to his left side. A subdued light falls from the left on his right cheek and the gorget. Rather a dark background.

Bust, life-size, the hands not seen.

Signed on the right above the shoulder : *Rembrandt f.*

Painted about 1634-35.

Oak panel. H. 0^m.66; w. 0^m.51.

Exhibited at the Royal Academy, London, in 1889.

Vosmaer, pp. 508, 523, 579; Bode, pp. 410, 589, n° 236; Dutuit, p. 48, n° 138; Wurzbach, n° 249; Michel, pp. 215, 558.

The Marquis of Hertford's Collection.

Sir Richard and Lady Wallace's Collection.

Wallace Museum, London.





467

REMBRANDT IN A CAP
AND A STRIPED SHAWL

(ROYAL GALLERY, BERLIN)

REMBRANDT IN A CAP AND A STRIPED SHAWL

(ROYAL GALLERY, BERLIN)

The figure slightly to the right, the head turned to the spectator, and slightly inclined. He has a moustache and imperial, and wears a dark velvet cap over his thick curly hair. He is dressed in a dark brown cloak with a fur collar, and a neck cloth of pale green with a pattern in subdued tints. A strong light falls on his right cheek from the left. Rather a light gray background.

Bust, life-size, the hands not seen.

Signed on the right on a level with the shoulder : *Rembrandt f. 1634.*

Oakpanel. H. 0^m.57; w. 0^m.46.

Engraved by A. L. Krüger.

Etched by F. G. Schmidt and A. Krüger.

Vosmaer, pp. 148, 504; Bode, pp. 410, 562, n° 36; Dutuit, p. 25, n° 134; Wurzbach, n° 25; Michel, pp. 215, 551.

Removed from one of the royal residences in 1830 to the Royal Gallery, Berlin. (N° in Catalogue, 810.)



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468

REMBRANDT IN A FLAT CAP
AND GORGET

(ROYAL GALLERY, BERLIN)

REMBRANDT IN A FLAT CAP AND GORGET

(ROYAL GALLERY, BERLIN)

The figure to the right, the face turned to the spectator. Over his hair, which falls in long curls on his shoulders, he wears a broad slashed velvet cap with a green feather and a narrow gold chain. He has a slight moustache. Over his gray mantle he wears a steel gorget, the edge of his shirt shewing above it, and a heavy gold chain, fastened across the breast with a clasp. A bright light falls from the left on his right cheek and on a portion of the gorget. Gray background.

Bust, life-size, the hands not seen.
Painted about 1633-34.

Oak panel. H. 0^m,55; w. 0^m,46.

Engraved by Caronni.

Smith, n° 228; Vosmaer, pp. 148, 504; Bode, pp. 410, 562, n° 37; Dutuit, p. 25, n° 135; Wurzbach, n° 26; Michel, p. 551.

Removed from one of the royal residences in 1830 to the Royal Gallery, Berlin. (N° in Catalogue, 808.)





469

REMBRANDT IN A STEEL HELMET

(ROYAL GALLERY, CASSEL)

REMBRANDT IN A STEEL HELMET

(ROYAL GALLERY, CASSEL)

Leaning against a stone ledge in front of him, facing the spectator, but turned slightly to the right, his mouth a little open. His curly brown hair is partly concealed by a polished steel helmet with large blue and white ostrich feathers; small round earrings in his ears. A slight moustache and imperial. Under the dark brown mantle which is thrown loosely round his shoulders he wears a steel gorget, a bluish neckcloth, and a dark blue scarf. A strong light from the left falls across the helmet on to the right side of his face. Dark gray background.

Bust, life-size, the hands not seen.

Signed on the right above the left shoulder : *Rembrandt f. 1634.*

Oak panel. Octagonal. H. 0^m.79; w. 0^m.64.

Vosmaer, pp. 148, 504; Bode, pp. 411, 565, n° 60; Dutuit, p. 27, n° 136; Wurzbach, n° 51; Michel, pp. 215, 552.

Gerard Goeree Collection, Delft; purchased from this collection for 90 florins in 1728 for the De Reuver Collection, Delft; with the rest of which it was acquired in 1750 for the late Electoral and present

Royal Gallery, Cassel. (N° in Catalogue, 215.)



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170

REMBRANDT IN A STEEL GORGET
AND A CAP

(PITTI PALACE, FLORENCE)

REMBRANDT IN A STEEL GORGET AND A CAP

PITTI PALACE, FLORENCE

Standing, the figure slightly to the left, the face turned to the right, looking straight before him. Beardless. Over his brown curly hair, which falls on either side of his face and across his forehead, he wears a black cap. His olive green doublet is richly trimmed with gold; over it he wears a polished steel gorget, showing the finely pleated shirt beneath, and a heavy gold chain with a pendant. A brownish lilac mantle hangs from his left shoulder. The full light falls from the left on the lower part of his face, and on his steel gorget. The background is lighted up on the left.

Half-length, life-size.
Painted about 1634.

Oak panel. H. 0^m.62; w. 0^m.52.

A strip of wood about 0 m. 12 high is added at the bottom of the panel. To the left, just above the strip, is the *f.* of the signature, showing that the picture was originally wider. *Pentimenti* on the upper part of the cap also shew that it was longer.

Engraved by Goltzmann as a portrait of Philip Count Hoorn; by Guadagnini, Martinet, G. F. Schmidt (1771), J. G. Seuter, J. M. Falbe, L. Townley (1778, in aquatint), Haid, and T. Wrenk (1790, in mezzotint).

Smith, nos 235, 345, 367, 414; Vosmaer, pp. 149, 504; Bode, pp. 411, 608, n° 373; Dutuit, p. 37, n° 146; Wurzbach, n° 353; Michel, pp. 215, 566.

In the Marchese Gerini's Collection from 1778 onwards. Sold in 1818. Since this date in the Royal Gallery of the Pitti Palace, Florence. (N° in Catalogue, 60.)







171

REMBRANDT WITH A FLAT CAP
AND A DOUBLE GOLD CHAIN

(WALLACE MUSEUM, LONDON)

REMBRANDT WITH A FLAT CAP
AND A DOUBLE GOLD CHAIN

(WALLACE MUSEUM, LONDON)

Standing, in profile to the right, his head proudly erected, gazing at the spectator. He wears a flat dark blue cap with a narrow gold chain on his thick curly hair, and has a slight moustache and beard as well as an imperial. A small pendant in his right ear. Over a dark cloak with a broad fur collar hangs a double gold chain, the lower row of which he grasps with his gloved left hand. A full light falls from the left on to the right side of his face. Light gray background.

Bust, life-size.

Signed on the right, above the arm : *Rembrandt*.

Painted about 1634.

Oak panel. Rounded at the top. H. 0^m.63; w. 0^m.49.

Exhibited at the Royal Academy, London, in 1889.

Vosmaer, p. 522; Bode, pp. 410, 589, n° 235; Dutuit, p. 48, n° 139; Wurzbach, n° 248; Michel, pp. 215, 558.

Marquis of Hertford's Collection.

Sir Richard and Lady Wallace's Collection.

Wallace Museum, London.



THE
HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880
BY
JOHN H. COOK

The city of Boston, from its first settlement in 1630, has been a center of commerce and industry. It has been a city of great wealth and power, and has played a prominent part in the history of the United States. The city has been a city of great culture and refinement, and has been a city of great progress and improvement. The city has been a city of great beauty and interest, and has been a city of great pride and honor.

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Portrait of [illegible]

172

REMBRANDT WITH A SLIGHT BEARD

(BARON HERMANN VON KOENIGSWARTER'S COLLECTION, VIENNA)

REMBRANDT WITH A SLIGHT BEARD

(BARON HERMANN VON KOENIGSWARTER'S COLLECTION, VIENNA)

Full face, the eyes fixed on the spectator, the figure turned slightly to the right. Short curly hair, slight moustache, beard and imperial. On his head a black cap with a many-coloured brim. A fur-trimmed mantle is thrown over a doublet cut straight across in front, and showing a finely pleated shirt. A heavy gold chain round the throat; from a second, slung diagonally across the breast, hangs a medallion, partly concealed by the cloak. A full light falls from the left on to the right side of the face. Dark background, the lower corners rounded off in darker colour.

Bust, life-size.

Signed half-way up the panel on the right : *Rembrandt*.

Painted about 1634-35.

Oak panel. Rounded at the top. H. 0^m.575; w. 0^m.44.

Engraved by Zildraam and (in reverse) by J. G. Hertel; scraped in mezzotint by P. van Bleeck, 1747 (with the date 1632) in a simulated oval stone frame.

Exhibited at the Royal Academy, London, in 1882; at the Exposition de Cent Chefs-d'œuvre, Paris, 1892.

Waagen, *Art Treasures*, iv, p. 150.

Smith, n^o 231, 419; Vosmaer, p. 496; Bode, p. 586, n^o 201; Dutuit, p. 43, n^o 156; Michel, p. 560.

Earl of Caledon's Collection, London.

M. Ch. Sedelmeyer's Collection, Paris, 1891.

Baron Hermann von Koenigswarter's Collection, Vienna.



CHAPTER I. OF THE NATURE AND EXTENT OF THE
ART OF WRITING.

THE ART OF WRITING, AS A BRANCH OF THE
LIBERAL EDUCATION, IS OF GREAT IMPORTANCE
TO THE STUDENT OF THE LAW. IT IS THE
MEANS BY WHICH THE THOUGHTS OF THE
MIND ARE COMMUNICATED TO OTHERS.

THE ART OF WRITING IS OF TWO KINDS:
THE FIRST IS THAT OF WRITING IN
GENERAL, AND THE SECOND IS THAT OF
WRITING IN PARTICULAR. THE FIRST
IS THE ART OF WRITING IN SUCH A MANNER
AS TO BE UNDERSTOOD BY ALL; THE
SECOND IS THE ART OF WRITING IN SUCH
A MANNER AS TO BE UNDERSTOOD BY
A PARTICULAR CLASS OF PEOPLE.



173

REMBRANDT WITH LONG HAIR
IN A POLISH JACKET

(CORPORATION ART GALLERIES, GLASGOW)

REMBRANDT WITH LONG HAIR
IN A POLISH JACKET

(CORPORATION ART GALLERIES, GLASGOW)

Turned half-way to the right, looking at the spectator. With long hair, a short moustache, and an imperial. He wears a brownish red cap and a black velvet doublet laced with gold, open at the front, and showing an under-dress, a pleated shirt, and a double gold chain. His hands are folded on his breast. A strong light from above on the left; light, bluish-green background.

Bust, life-size.

Painted about 1635; much injured by over-cleaning

Oak panel, the corners rounded off almost to an oval. H. 0^m.65; w. 0^m.50.

Archibald Mac Lellan Collection, Glasgow, with the rest of which it passed into the Corporation Art Galleries, Glasgow. (N^o in Catalogue, 380.)



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474

REMBRANDT
IN A CAP WITH A TALL FEATHER

(LIECHTENSTEIN GALLERY, VIENNA)

REMBRANDT IN A CAP WITH A TALL FEATHER

(LIECHTENSTEIN GALLERY, VIENNA)

In profile to the right, standing, but turning to look at the spectator. He has thick curly hair, and traces of a moustache and imperial. On his head he wears a velvet cap with two high gaily coloured feathers, fastened with a gold clasp. A short purplish gray cloak edged at the bottom with a gold band and fringe is thrown over his yellowish costume; round his neck a steel gorget, and above it the edge of a white shirt. A short chain hangs from his right shoulder, and a second thinner gold chain with a medallion across his breast. Both his hands appear to be resting on his hips beneath his cloak. A bright light from above on the left falls on the feathers of his cap, the lower half of his face, and his right shoulder. Rather a dark background.

Half-length, life-size.

Signed: *Rembrandt f. 1635.*Oak panel. H. 0^m.92; w. 0^m.72.

Engraved by J. Pichler, 1791.

Etched by W. Unger.

Vosmaer, p. 508; Bode, pp. 411, 576, n° 131; Dutuit, p. 50, n° 141; Wurzbach, n° 373; Michel, pp. 215, 560.

Liechtenstein Gallery, Vienna. (N° in Catalogue, 84.)



Handwritten text in a cursive script, likely a library or collection stamp, running vertically along the right edge of the page. The text is difficult to read due to its orientation and fading.



175

REMBRANDT WITH SHORT HAIR
IN A CAP AND A POLISH JACKET

(CAPTAIN HEYWOOD-LONSDALE'S COLLECTION, LONDON)

REMBRANDT WITH SHORT HAIR IN A CAP AND A POLISH JACKET

(CAPTAIN HEYWOOD-LONSDALE'S COLLECTION, LONDON)

The figure half to the right, the face turned to the front, the eyes fixed on the spectator. Fresh complexion, a short moustache and imperial. Over his short brown hair he wears a dark green cap pushed to the back of his head, and ornamented with a small gold chain. The very dark mantle, almost black, with greenish gold braiding, and a dull red lining, is thrown open in front, shewing a red vest beneath. Under this, a closely fitting white shirt, with a gold chain over it. The left hand is thrust into the doublet at the breast. A bright light falls on the right side of the face and the throat from the left. Dark greyish green and brownish background.

Bust, life-size.

Signed on the right, on a level with the shoulder : *Rembrandt f. 1635 (or 1638?)*.

Oak panel. H. 0^m.625; w. 0^m.50.

Exhibited at the Royal Academy, London, in 1890, and 1899.

Bode, p. 590, n° 246; Dutuit, p. 48, n° 142; Michel, p. 557.

Earl of Portarlington's Collection, London, 1879.

Mr. Albert Levy's Collection, London, 1884.

Captain Heywood-Lonsdale's Collection, London.



THE
HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880
BY
JOHN H. COOPER

The history of the city of Boston from 1630 to 1880, as given by John H. Cooper, is a most interesting and valuable work. It is a history of the city of Boston, and of the people who have lived in it, from the first settlement in 1630 to the present time. The author has gathered together a vast amount of material, and has arranged it in a most interesting and readable manner. The history is divided into three parts: the first part covers the period from 1630 to 1700, the second part covers the period from 1700 to 1800, and the third part covers the period from 1800 to 1880. The author has also included a number of illustrations, and a number of maps, which are most valuable in helping to understand the history of the city.

THE
HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880
BY
JOHN H. COOPER

THE
HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880
BY
JOHN H. COOPER



176

REMBRANDT WITH LONG HAIR AND A CAP
AGAINST AN ARCHITECTURAL BACKGROUND

(THE LOUVRE, PARIS)

REMBRANDT WITH LONG HAIR AND A CAP
AGAINST AN ARCHITECTURAL BACKGROUND

(THE LOUVRE, PARIS)

Standing, in profile to the right, his head turned to the spectator. He has thick hair hanging about his face, a slight moustache, and an imperial. Over his long locks he wears a black cap with a narrow gold chain set with precious stones. He is dressed in a deep blue mantle with silver edging, and a plain shirt, finely pleated at the throat. A pearl in his ear. His left hand is laid on his breast under the mantle. The architecture of the background consists of a pilaster with triglyphs, on a base and a doorway rounded at the top. The light falls from above on the left right across the face.

Nearly half-length, life-size.

Signed below on the right : *Rembrandt f. 1637.*

Oak panel. Oval. H. 0^m,80; w. 0^m,62.

Engraved by J. de Frey in the *Musée Français*, Boutrois (Filhol IV, 263), Plonski, and in Landon's work, II, 59.

Lithographed by De Koning.

Smith, n° 217; Vosmaer, pp. 170, 515; Bode, pp. 454, 595, n° 278; Dutuit, p. 35, n° 150; Wurzbach, n° 281; Michel, pp. 215, 562.

Louis XVI's Collection.

The Louvre, Paris. (N° in Catalogue, 414.)







Amicus Gerardus Braun - 1640-1650

177

A BOY WITH A GOLD CHAIN
AND A PARTI-COLOURED SHAWL

(BARONESS NATHANIEL DE ROTHSCHILD'S COLLECTION, PARIS)

A BOY WITH A GOLD CHAIN
AND A PARTI-COLOURED SHAWL

(BARONESS NATHANIEL DE ROTHSCHILD'S COLLECTION, PARIS)

A boy of about five years old, turned slightly to the right, but facing the spectator. Over his light brown hair he wears a velvet cap, with a narrow gold chain, and a tall golden pheasant's feather, fastened in with a clasp. A pearl in his ear. Over his dress, a light, many-coloured scarf, and a heavy gold chain, set with precious stones. A bright light from the left. Dark background.

Bust, life-size, the hands not seen.

Signed on the right on a level with the shoulder : *Rembrandt f. 1633*.

Oak panel. Oval. H. 0^m.44; w. 0^m.33.

The same boy is represented in the contemporary pictures, Plates 178-180, and perhaps also in Plate 181.

Reproduced by an anonymous etcher.

Smith, n° 422; Vosmaer, pp. 121, 500; Bode, pp. 404, 597, n° 302; Dutuit, p. 52, n° 374; Wurzbach, n° 314; Michel, pp. 142, 564.

Baron Brienens van Grootelindt's Collection, Paris, 1865.

Baron James de Rothschild's Collection.

Baroness Nathaniel de Rothschild's Collection, Paris.





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A BOY IN A BROCADED CLOAK
AND PEARL NECKLACE

(WALLACE MUSEUM, LONDON)

A BOY IN A BROCADED CLOAK AND PEARL NECKLACE

(WALLACE MUSEUM, LONDON)

Slightly to the left, the face to the front, looking at the spectator. His brown curls are partly covered by a velvet cap with a narrow gold chain, adorned in front with a feather and clasp. He has a pearl in each ear, and wears a pearl necklace; a lilac cloak brocaded with gold is drawn round his shoulders, and fastened in front with a double clasp. The evenly distributed light comes from in front. Rather a light background.

A small figure, about half-length.

Signed on the left, on a level with the shoulder : *Rembrandt f. 1633*.

Copper. H. 0^m,215; w. 0^m,145.

The boy is the child who figures in the portraits reproduced in Plates 177, 179, 180, and perhaps 181.

Exhibited at the Royal Academy, London, 1889.

Vosmaer p. 553 (wrongly included among the works of 1653); Bode, pp. 404, 589, n° 239; Dutuit, p. 48, n° 260; Wurzbach, n° 250; Michel, pp. 142, 558.

Marquis of Hertford's Collection, London.

Sir Richard and Lady Wallace's Collection, London.

Wallace Museum, London.





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A BOY IN A POLISH CLOAK
WITH A SHAWL AND A PEARL NECKLACE

THE HERMITAGE, ST. PETERSBURG)

A BOY IN A POLISH CLOAK
WITH A SHAWL AND A PEARL NECKLACE

(THE HERMITAGE, ST. PETERSBURG)

Standing, turned slightly to the right, but facing the spectator. Over his thick curly hair he wears a crimson velvet cap with a narrow gold chain round the edge, and an upright golden pheasant's feather. He has a pearl in each ear, and is dressed in a costume of gold brocade, over which he wears a red cloak laced with gold cords. Round his neck is folded a transparent yellow scarf, and a string of pearls edges the small portion of the shirt that is visible at the throat. A full light falls from above on the left. Brownish gray background.

Half-length, life-size, the hands not seen.
Painted about 1634.

Oak panel, rounded top and bottom. H. 0^m,67; w. 0^m,48.

The boy is the same who figures in plates 177, 178 and 180, and probably in plate 181.

Catalogued as a work of Govert Flinck's from 1863-1893, and restored to Rembrandt in 1895.

Waagen, *Die Gemäldesammlung in der Kais. Eremitage*, 2nd ed. 187.

Acquired by the Empress Catherine II.
The Hermitage, St. Petersburg. (N^o in Catalogue, 843.)





480

A BOY IN A CLOAK OF GOLD BROCADE
TURNED TO THE RIGHT

(PRINCE YOUSSEPOFF'S COLLECTION, ST. PETERSBURG)

A BOY IN A CLOAK OF GOLD BROCADE
TURNED TO THE RIGHT

(PRINCE YOUSSEPOFF'S COLLECTION, ST. PETERSBURG)

A boy of about six years old, to the right in profile, his face turned to the spectator. He wears a dark velvet cap on his thick hair, which falls across his forehead and on either side of his face. A pearl in his ear. His dark cloak has a rich border of gold brocade. A strong light from the left falls on his right cheek. Dark background.

Small bust, the hands not seen.

Signed on the right, on a level with the shoulder : *Rembrandt f. 1633.*

Oak panel. H. 0^m,197; w. 0^m,167.

The boy is the same who figures in plates 177-179, and probably in plate 181.

Bode, pp. 404, 603, n° 356; Dutuit, p. 54, n° 375; Wurzbach, n° 430; Michel, pp. 142, 567.

Prince Youssouppoff's Collection, St. Petersburg.





484

**A BOY WITH DISORDERED CURLY HAIR
TURNED TO THE LEFT**

(THE DUKE OF PORTLAND'S COLLECTION, WELBECK ABBEY)

A BOY WITH DISORDERED CURLY HAIR
TURNED TO THE LEFT

(THE DUKE OF PORTLAND'S COLLECTION, WELBECK ABBEY)

A boy of about seven years old, with luxuriant chestnut hair, in profile to the left, his head turned half-way towards the spectator, looking slightly downwards to the side. He has dark eyes, and wears a pearl in the one ear that is visible. He is dressed in a blue doublet laced with gold cords, shewing the pleated white shirt at the throat. A bright light from the left falls across his face on his shirt and his left shoulder. Dark background, with a simulated black oval frame.

Bust, life-size, the hands not seen.

Signed on the left, somewhat below the top of the shoulder : *Rembrandt f. 1634.*

Oak panel. Oval. H. 0^m,47; w. 0^m,365

Perhaps the same boy who figures in plates 177-180.

Exhibited at Amsterdam in 1898, and at the Royal Academy, London, in 1899.

The Welbeck Catalogue of 1831 includes this picture.

Duke of Portland's Collection, Welbeck Abbey. (N^o in Catalogue, 216.)





482

A YOUNG WOMAN
IN A FUR-TRIMMED CLOAK
HOLDING A PINK

(ROYAL GALLERY, CASSEL)

A YOUNG WOMAN IN A FUR-TRIMMED CLOAK
HOLDING A PINK

(ROYAL GALLERY, CASSEL)

A young woman of about five and twenty, seated, facing and looking at the spectator, but turned slightly to the right. Her wavy reddish hair falls on either side of her face; on the back of her head she wears a cap trimmed with pearls. A pearl in her ear. Her greenish gown is cut square across the bust, shewing a pleated chemisette beneath. Round her neck, a string of pearls. A short shawl with a long fringe hangs at her back, and a dark fur-trimmed mantle is thrown over her left shoulder. In her gloved left hand she holds a pink. A bright light falls from the left on the right side of her face and on her neck. Brown background.

Half-length, life-size.
Painted about 1635.

Oak panel. H. 0^m,72; w. 0^m,59.

Etched by N. Mossoloff, and W. Unger.

Smith, n° 569; Vosmaer, pp. 209, 531; Bode, pp. 422, 566, n° 64; Dutuit, p. 27, n° 275; Wurzbach, n° 65; Michel, pp. 213, 552.

In the inventory of 1749, it appears among the pictures of the Electoral Gallery, now the Royal Gallery, Cassel. (N° in Catalogue, 216).



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

IN WHICH ARE CONTAINED THE
MOST IMPORTANT AND INTERESTING
CIRCUMSTANCES OF HIS REIGN
FROM HIS MARRIAGE TO HIS DEATH
IN THE YEAR 1649
BY
JOHN BURNET
BISHOP OF SALISBURY

LONDON



485

**A YOUNG OFFICER
WITH THICK BLACK HAIR**

(LIECHTENSTEIN GALLERY, VIENNA)

A YOUNG OFFICER WITH THICK BLACK HAIR

(LIECHTENSTEIN GALLERY, VIENNA)

A man of about eight and twenty years old, standing, almost in profile to the right, his face turned to the spectator, his gloved left hand resting on a sword-hilt before him. He is bareheaded; his thick, wavy dark hair falls over his left shoulder. He wears a small moustache and imperial. Over his finely pleated shirt is a steel gorget, above which is folded a many-coloured scarf. A mantle, thrown loosely over the right shoulder, shows the under-dress and the short jacket in front. A double gold chain is slung across his breast from his left shoulder. A full light from the left is diffused over the face and the shoulder. Light background.

Bust, life-size.

Signed on the right over the hand : *Rembrandt f. 1636.*Oak panel. H. 0^m.66; w. 0^m.52.

An old copy in Lord Francis Pelham Clinton Hope's Collection, London, 1898. (N° in Catalogue, 41.)

In the Amsterdam Print Room there is a drawing in black, white, and red chalk after this picture, made by J. M. Quinkhard in 1747.

Etched in Bode's *Galerie Liechtenstein*, p. 55, after a drawing by R. Raudner.

Smith, n° 269; Bode, pp. 422, 576, n° 132; Dutuit, p. 50, n° 279; Wurzbach, n° 374; Michel, p. 560.

Duc de Choiseul Praslin's Collection, Paris, 1793.

Comte Koucheleff Besborodko's Collection, Paris, at the sale of which in 1869 the picture did not, however, appear.

Marchesa Incontri's Collection, Florence, from which it was acquired in 1882 for the Liechtenstein Gallery, Vienna.





184

THE YOUNG OFFICER'S WIFE

(LIECHTENSTEIN GALLERY, VIENNA)

THE YOUNG OFFICER'S WIFE

(LIECHTENSTEIN GALLERY, VIENNA)

A young woman of about five and twenty, seated, facing the spectator, but turned slightly to the left. With her right hand she holds a gold chain, richly set with pearls and precious stones, that lies across her breast and shoulders. Her hair, several locks of which are intertwined with ribbons, falls loosely on either side of her face. At the back of her head she wears a little cap, trimmed with pearls and a high feather, from which a transparent veil seems to hang down her back. She wears pearl earrings, a pearl necklace, and three rows of pearls round her right arm. Her dress, which is cut low in front, showing the throat and part of the bosom, is trimmed in front with gold brocade, and edged with a transparent scarf. On her thumb is a gold ring. The even light comes from in front. Light background.

Bust, life-size.

Signed on the left on a level with the shoulder : *Rembrandt f. 1636.*Oak panel. H. 0^m.66; w. 0^m.52.

An old copy in Lord Francis Pelham Clinton Hope's Collection, London, 1898. (N° in Catalogue, 23.)

In the Amsterdam Print Room there is a drawing in black, white, and red chalk after this picture, made by J. M. Quinkhard in 1747.

Scraped in mezzotint by R. Purcell (C. Corbutt).

Etched by Doris Raab.

Smith, n° 521; Vosmaer, p. 508; Bode, pp. 422 *et seq.* and 577, n° 133; Dutuit, p. 50, n° 280; Wurzbach, n° 374; Michel, p. 560.

Duc de Choiseul-Praslin's Collection, 1793.

Comte Koucheleff Besborodko's Collection, Paris, at the sale of which in 1869 the picture did not, however, appear.

Marchesa Incontri's Collection, Florence; from which it was acquired in 1882 for the Liechtenstein Gallery, Vienna.





485

PORTRAIT OF ANTHONI COPAL

(BARON NATHANIEL ROTHSCHILD, VIENNA)

PORTRAIT OF ANTHONI COPAL

(BARON NATHANIEL ROTHSCHILD, VIENNA)

In profile to the right, the face and eyes turned to the spectator. His left hand is laid over his gloved right hand before his breast. He has thick curly fair hair, a moustache, and an imperial, and wears a broad brimmed black hat, a black cloak, and flat collar and cuffs of rich lace. A full light falls from the left on the right side of his face and his shoulder.

Half-length, life-size.

Signed on the right on a level with the breast : *Rembrandt f. 1635*.

The following inscription in old characters on the back : " Antoni Coopal, Marckgræf van Antwerpen. Gewesene Ambassaduer aan't Hof van Polen en Engellant, Raetpensionaris van Flissinge in Zeelant etc. ".

Oak panel. H. 0^m.83; w. 0^m.67.

Anthoni, brother of François Copal, the husband of Saskia's sister, Titia van Uylenburgh, was born at Flushing in 1606, and inscribed as a student on the register of Leyden University in 1626. He was a Counsellor, and later Pensionary of the town of Flushing, and the secret agent of the Stadtholder Frederick Henry of Orange, whom he promised to help to obtain possession of Antwerp, on condition that the dignity of hereditary markgrave and the office of post-master should be bestowed on himself. The scheme came to nothing. Copal died at Flushing in February, 1672.

Perhaps the picture in the collection of E. W. Lake, London, 1845 and 1848, described as the *Polish Ambassador*; 20 in. by 30 in., rounded at the top.

Sold by Messrs. Thos. Lawrie and Co. in 1898 to Baron Nathaniel Rothschild, Vienna.



Handwritten text in a cursive script, likely a signature or a note, running vertically along the right edge of the page. The text is written in dark ink on a light-colored background.



486

FLORA BEDECKED WITH FLOWERS

ERRONEOUSLY CALLED THE JEWISH BRIDE

(DUKE OF BUCCLEUCH'S COLLECTION, LONDON)

FLORA BEDECKED WITH FLOWERS
ERRONEOUSLY CALLED THE JEWISH BRIDE

(DUKE OF BUCCLEUCH'S COLLECTION, LONDON)

Standing, confronting the spectator, the face, which has Saskia's features, turned slightly to the right. The right hand is laid on a tall flower-entwined staff, the left presses a bunch of flowers against the breast. The luxuriant golden hair, which falls in loose locks on either side of the face, is gathered at the back under a little dark blue cap with a narrow gold edge, from which a long gold-embroidered veil hangs down behind the left shoulder. Round her temples is a narrow wreath of flowers, from which one tall spray rises like a plume. A pearl earring in each ear, and a narrow garland of flowers round the throat. Her gown of bluish green, edged with gold, has full, pale yellow sleeves, and a short bodice with gold embroideries. It is cut out in a deep square at the throat. The fine chemisette is open and shows the breast. Over it, she wears a white robe, with a gold chain round the waist. A strong light falls from the left on the whole figure. Dark background with foliage.

Nearly full-length, life-size.

Signed on the lower part of the panel on the left, to the right of the staff: *Rembrandt f. 1633*.

Oak panel. H. 1^m,215; w. 0^m,965.

Engraved by Pether in 1763.

Exhibited at Edinburgh in 1883; at the Royal Academy, London, 1899.

Waagen, *Art Treasures*, III, p. 314; IV, p. 436.

Smith, n° 493; Vosmaer, p. 508; Michel, p. 175.

Duc de Tallard's Collection, Paris, 1756.

W. Fortescue's Collection.

Duke of Buccleuch's Collection, formerly at Dalkeith Palace, near Edinburgh, now at Montague House, London.



THE HISTORY OF THE
CITY OF BOSTON

From its first settlement in 1630 to the present time. By
JOSEPH NEALE, Esq. of the Middle Temple, Barrister at Law.
In two Volumes. The first Volume contains the History from
1630 to 1700. The second Volume contains the History from
1700 to the present time. The History is written in a
clear and concise manner, and is accompanied by a
number of interesting anecdotes and facts. The History is
written in a style which is both interesting and
instructive. The History is written in a style which is
both interesting and instructive. The History is written in a
style which is both interesting and instructive.

Printed by J. NEALE, at the Sign of the Anchor, in
St. Dunstons Church-yard, in the Parish of St. Dunstons,
in the County of Middlesex. 1790.



187

FLORA BEDECKED WITH FLOWERS

ERRONEOUSLY CALLED THE JEWISH BRIDE

(MRS. ELLICE'S COLLECTION, INVERGARRY)

487

FLORA BEDECKED WITH FLOWERS
ERRONEOUSLY CALLED THE JEWISH BRIDE

[MRS. ELLICE'S COLLECTION, INVERGARRY]

A school-copy of the Duke of Buccleuch's picture (Plate 186), agreeing with it in every detail.

Canvas. H. 1^m.21; w. 0^m.96.

Mrs. Ellice's Collection, Invergarry.





488

FLORA BEDECKED WITH FLOWERS

ERRONEOUSLY CALLED THE JEWISH BRIDE

(THOMAS AGNEW AND SONS' COLLECTION, LONDON)

FLORA BEDECKED WITH FLOWERS
ERRONEOUSLY CALLED THE JEWISH BRIDE

(THOMAS AGNEW AND SONS' COLLECTION, LONDON)

A later copy of the Duke of Buccleuch's picture (Plate 186). The canvas is narrower and higher, the figure smaller in proportion to the superficies of the picture, and its length disproportionately increased in the lower half. Some plants are introduced in the foreground, and the background is lighted up.

Nearly a full-length figure, life-size.

Canvas. H. 1^m.5¹/₄; w. 1^m.2⁷/₈

Scraped in mezzotint by W. Pether in 1763.

Smith, n° 493; Vosmaer, pp. 508, 580; Bode, pp. 425, 592, n° 257; Dutuit, p. 46, n° 274; Wurzbach, n° 213; Michel, pp. 175, 559.

Duc de Tallard's Collection, Paris, 1762.

W. Fortescue's Collection, London, 1763.

Sir Joshua Reynolds' Collection, London, 1795.

Sir Edmund Lechmere's Collection, The Rhydd.

Thomas Agnew and Sons' Collection, London.





489

FLORA WITH A FLOWER-TWINED CROOK

ERRONEOUSLY CALLED THE JEWISH BRIDE

(THE HERMITAGE, ST. PETERSBURG)

FLORA WITH A FLOWER-TWINED CROOK

ERRONEOUSLY CALLED THE JEWISH BRIDE

(THE HERMITAGE, ST. PETERSBURG)

Standing, the figure turned to the left, the face slightly inclined towards the spectator. With her right hand she holds a flower-twined crook aslant, with her left she gathers her long over-dress about her body. Her hair, adorned with a heavy wreath of flowers, falls in curls on her back. A pearl in her ear. She wears a gaily patterned gown with wide sleeves, a scarf folded crosswise over the bosom, and a light-blue mantle, which falls from the shoulders, and is held together at the breast by the left hand. The evenly distributed light comes from above on the left. The dark background is formed of a mass of dense foliage.

Three-quarters-length, life-size.

Signed on the left, below the right hand : *Rembrandt f. 1634.*

Canvas. H. 1^m,25; w. 1^m,01.

Engraved by N. Mossoloff in *Les Rembrandts de l'Ermitage* and in the *Zeitschrift für bildende Kunst*, VIII.

Vosmaer, pp. 504 *et seq.*; Bode, pp. 424, 601, n° 336; Dutuit, p. 37, n° 267; Wurzbach, n° 412; Michel, pp. 175, 567.

Herman Arentz Sale, Amsterdam, 1770, when, according to Eynden and v. d. Willigen, III, 384, it was withdrawn.

Acquired by the Empress Catherine II for
The Hermitage, St. Petersburg.



... together at the breast



190

FLORA WITH A WREATH OF FLOWERS;
A BUST

(M. ADOLPHE SCHLOSS' COLLECTION, PARIS)

FLORA WITH A WREATH OF FLOWERS;
A BUST

[M. ADOLPHE SCHLOSS' COLLECTION, PARIS]

The figure to the left, the face turned to the front, the eyes gazing into distance. With her left hand she holds a dainty posy to her breast, with her invisible right hand she clasps a staff. Her light brown hair falls obliquely across her forehead and hangs down her back under a veil. On her temples, a wreath of yellow, pink, and blue blossoms. The bluish-green flowered gown with wide sleeves is fastened across the breast with a double row of buttons, and cut low over an embroidered chemisette. A yellow straw hat hangs behind her back from a pink ribbon with white stripes slung across her left shoulder. A bright light falls from above on the left on her face, breast, and shoulder. Dark background.

Half-length figure, life-size.
Painted about 1633-34.

Oak panel. Oval; originally square. H. 0^m.67; w. 0^m.525

Exhibited at Amsterdam in 1898.

Smith, n° 508; Dutuit, pp. 3, 6.

Vicomte de Fonspertuis' Collection, Paris, 1747.

Blondel de Gagny Collection, Paris, 1777.

Sir Charles Robinson's Collection, London.

M. Charles Sedelmeyer's Collection, Paris.

M. Adolphe Schloss' Collection, Paris.





494

**SOPHONISBA RECEIVING
THE CUP OF POISON FROM MASINISSA**

(THE PRADO MUSEUM, MADRID)

SOPHONISBA RECEIVING
THE CUP OF POISON FROM MASINISSA

[THE PRADO MUSEUM, MADRID]

Sophonisba sits on a high seat, resting her left hand on a table, covered with a reddish yellow cloth, on which lies an open folio, and pressing her right hand against her breast. She confronts the spectator and looks at him, her head turned slightly to the right. Her fair hair falls loosely on her shoulders. On her head and arms she wears single strings of pearls, round her neck a double row, and in each ear a pearl. Over her short-waisted under-dress of thick creamy material brocaded with pale blue and yellow, she wears a silken robe, open and braided across the front, and a short ermine cape, on which a magnificent gold chain with blue stones stands out in sharp relief. A serving-woman in a dark purple gown approaches her from the left, and kneeling reverently before her, presents a nautilus-cup containing the poison sent her by her imprisoned husband, Masinissa, that she may not fall alive into the hands of Scipio. An old servant is dimly to be seen against a curtain in the background. A full light falls on the queen from in front on the left.

Life-size figure, nearly full-length.

Signed on the left arm of the throne : *Rembrandt f. 1634.*

Canvas. H. 1^m.42; w. 0^m.53.

Erroneously called *Queen Artemisia*.

Engraved by F. A. Milius.

Smith, n° 195; Vosmaer, pp. 136, 502; Bode, pp. 425, 610, n° 377; Dutuit, p. 34, n° 113; Wurzbach, n° 441; Michel, pp. 179, 561.

The Prado Museum, Madrid. (N° in Catalogue, 1544.)





492

A YOUNG WOMAN AT HER TOILETTE

(THE HERMITAGE, ST. PETERSBURG)

A YOUNG WOMAN AT HER TOILETTE

(THE HERMITAGE, ST. PETERSBURG)

A young woman of about five and twenty, turned half-way to the left, stands, resting her left hand on a table with a red cloth, before a mirror in an ebony frame, which an old woman, standing on the left, holds up before her. She wears a rich golden yellow gown trimmed with red, cut open at the throat and breast, full red and white sleeves, and a small cap, adorned with several coloured feathers, from which hangs a long dark veil, caught up at the waist. She has a string of pearls round her forehead and another round her throat, a pearl in her ear, and a gold brooch with a large stone at her breast. Behind her to the right, a curtain. The servant, who wears a black drapery over her head, looks enquiringly at her mistress. A bright light falls from in front on the young woman's head and the upper part of her body.

Small full-length figures.
Painted about 1637-1638.

Oak panel. H. 0^m,41; w. 0^m,31.

There is a life-size copy of this work by the little known painter, Thomas Mathiae, in the Castle of Fredensborg near Copenhagen. (N° in Catalogue, 84.)

Comte Baudouin's Collection, Paris, 1788.
The Hermitage, St. Petersburg. (N° in Catalogue, 833).





195

SUSANNA AT THE BATH

(ROYAL GALLERY, THE HAGUE)

SUSANNA AT THE BATH

(ROYAL GALLERY, THE HAGUE)

Susanna, naked, in the act of stepping into the bath on the left, turns her face in alarm towards the spectator, startled by a rustling in the thicket behind her, in which the head of one of the elders appears. With her right hand she draws a white drapery round the lower part of her body, spreading her left hand out before her breast. On the stone bench from which she has just risen lie her crimson gown cummed with gold, and her embroidered shirt. Her fair hair, bound with a black ribbon, falls over her right shoulder and down her back. She wears a heavy string of pearls round her neck, and a double row of pearls on each arm. On the fantastically carved stone pillar at the entrance of the bath to the right of the steps stands a golden dish with a box of ointment. In the background, the courtyard of the palace of Babylon, with a towered building in front on the right, and a terrace with a balustrade. Behind these, a mountain. A strong light from the left falls on the figure and on the white shirt.

Small figure, nearly full length.

Signed below on the right: *Rembrant f. 1637.*

(The letters *ant f.* and the last figure on a strip added to the panel.)

Oak panel. H. 0^m,475; w. 0^m,39.

A strip 0 m. 04 cm. in width has been added on the right. The picture appears to have been painted for a frame rounded at the top.

Engraved in outline by A. L. Zeelander from Heidehoff's drawing in the « Steengracht Gallery », n° 27.

Smith, n° 42; Vosmaer, pp. 163, 514; Bode, pp. 451, 558, n° 12; Dutuit, p. 36, n° 33; Wurzbach, n° 337; Michel, pp. 226, 565.

P. J. Snyers Sale (at Antwerp?), May 23, 1758, n° 39. flor. 157. (Terwesten, p. 202.)

G. van Slingelandt Collection.

Collection of the Stadthouder Willem V, 1770. (Terwesten, p. 709.)

Royal Gallery, The Hague. (N° in Catalogue, 147.)





194

DANÆ (?)

(THE HERMITAGE, ST. PETERSBURG)

DANÆ (?)

(THE HERMITAGE, ST. PETERSBURG)

A young woman lies naked on the linen cushions and dull blue draperies of a richly gilded canopied bed, from right to left, resting on her left side, her feet only covered by the sheet. Supporting herself with her left arm on a cushion, she raises her head and bust slightly from the bed, and lifting up her right arm, gazes expectantly into the background on the left; an old woman in a brown cap and a green and yellow striped scarf who has drawn back the curtains behind the bed, looks in the same direction. The young woman's chestnut hair is fastened up behind with gold pins; on the upper part of each arm she wears a gold band set with large pearls between bows of bright red ribbon; on her left wrist, a double string of pearls. The coverlet of the bed is embroidered in reddish yellow shades, the curtains are of a dull olive-green. At the head of the richly carved *baroque* bedstead is a gilded Cupid in high relief, fettered, and weeping. The servant carries a bunch of keys and a large bag. In the foreground to the right is a table with a pale red cover, richly bordered with gold; in front of the bed, a pair of dainty gold-embroidered white slippers.

Full-length figure, life-size.

Signed below on the left: *Rembrandt f. 1636*. (The signature slightly damaged.)Canvas. H. 1^m,85; w. 2^m,03.

The attitude and gaze of the youthful beauty are opposed to the designation of the picture as *Dandæ*. On the other hand, a large picture with this title (« *Dianaë* »), figures in the sale inventory of Rembrandt's effects. The fettered Cupid at the head of the bedstead would seem rather to suggest the daughter of Raguel.

Engraved by N. Mossoloff; by L. Flameng in the *Gazette des Beaux-Arts*, 1879, and in Dutuit, III.Smith, n° 173; Vosmaer, pp. 155, 266, 512; Bode, pp. 449 *et seq.*, 600, n° 327; Dutuit, p. 38, n° 108; Wurzbach, n° 385; Michel, pp. 223, 566.

Crozat Collection, Paris.

The Hermitage, St. Petersburg. (N° in Catalogue, 802.)





495

THE FINDING OF MOSES

(SIR ROBERT PEEL'S COLLECTION, DRAYTON MANOR)

THE FINDING OF MOSES

(SIR ROBERT PEEL'S COLLECTION, DRAYTON MANOR)

A landscape representing a secluded creek on the Nile, shut in by lofty trees, and approached on the left by two or three steps with a low balustrade. The daughter of Pharaoh has just taken her evening bath, and has discovered the little basket containing the infant Moses. She has come out of the water, and her attendants have set the basket on the steps and opened it. A negress behind her folds a white drapery about her naked body, as she stands and gazes wonderingly at the child. Four of her companions, some naked, some partly or wholly dressed, kneel by the basket, looking into it with eager curiosity. A bather, still in the water, hastens towards them from the right. The garments of the bathers, greenish bluish, and brownish draperies, are spread out on the balustrade, under a large Oriental umbrella. Large water-plants in the foreground on the left. The golden evening light from the left falls on the group of figures.

Small full-length figures.

Painted about 1635; the signature on the wall to the left (now illegible), and the date 1656, are additions by a later hand.

Canvas. Oval. H. 0^m.47; w. 0^m.59.

It is probable that the picture was not originally oval, as there is an added strip about 0.061 cm. in width at the bottom, which seems to be of later date than the rest of the canvas. The Crozat Catalogue gives its dimensions as H. 27 pouces, w. 32 pouces = 0 m. 73 cm. < 0 m. 87 cm.

Etched by Basan in 1771 in the « Choiseul Gallery », n° 41.

Smith, n° 24; Vosmaer, pp. 117, 493; Bode, pp. 453, 491, 581, n° 155; Dutuit, p. 47, n° 17; Wurzbach, n° 232; Michel, pp. 312, 555.

There was a *Finding of Moses* in the Merian-Jacob Heldewir Collection, the catalogue of which Hoet gives without date in vol. II, pp. 344 *et seq.* n° 131, fl. 113.

Crozat Collection, Paris, 1751.

Duc de Choiseul's Collection, Paris, 1772.

Prince de Conti's Collection, Paris, 1779.

Boileau Collection, 1787.

Robert de St. Victor Collection, Paris, 1822.

Sir Robert Peel's Collection, Drayton Manor.





496

DIANA AND ACTÆON

(PRINCE SALM-SALM'S COLLECTION, ANHOLT)

DIANA AND ACTÆON

(PRINCE SALM-SALM'S COLLECTION, ANHOLT)

Diana and her nymphs are taking their evening bath in a pool at the edge of a dense and dusky wood, which shuts out the horizon save at the left-hand corner, where there is a glimpse of distant blue-green mountains. Actæon, pursuing his quarry, breaks through the thicket and surprises them. The goddess, the crescent in her luxuriant flowing hair, perceives the huntsman, who, dressed in a hunting costume of bluish green trimmed with gold, stands, rigid with amazement, close upon her at the water's edge. She dashes the water over him with both hands. The transformation of the hapless prince has already begun: stags' horns are sprouting on his forehead above his diadem. His hounds plunge wildly before him, attacked by Diana's pack. Four of the attendant nymphs take refuge behind the goddess in the water; in the centre is a group of bathers, most of whom are as yet unaware of what has happened; among these is a nymph with a many-coloured cloth round her hips, and a plumed turban, in the shallow water of the foreground. On the right are several nymphs, hastening to the bank where their clothes are lying. Higher up the bank on the right, above a pile of red, blue, and yellow draperies, lying together with the hunting implements and spoils, another group of seven nymphs, most of them naked, surround Callisto, who had refused to bathe with them. In order to discover the reason of this refusal, they have thrown their screaming, struggling companion to the ground, and are proceeding to make an examination. One, seated on the extreme right of the group, looks across at Actæon, lifting up her heavy, loosened hair. Behind her, quite in the background, is a dark horse with a Persian saddle-cloth, to which are slung quivers and bows. In the thicket, just about the middle of the canvas, two of Actæon's companions are visible.

Small full-length figures.

Signed on the ground, to the right of the centre: *Rembrandt f.c. 1635.*

Canvas. H. 0^m.72; W. 0^m.95.

An old copy, ascribed to Ph. Koning, without the Callisto episode on the right, was included in the W. Bürger sale in Paris in 1892.

The Actæon episode, engraved in a folio edition of Ovid's *Metamorphoses*, Brussels, 1677, was composed with the help of an engraving by one of the Caracci.

Exhibited at Düsseldorf in 1886, and at Amsterdam in 1898.

Smith, n° 191; Vosmaer, p. 508; Bode, pp. 439, 449, 561, n° 26; Dutuit, p. 41, n° 107; Wurzbach, n° 14; Michel, pp. 223, 551.

Anonymous sale, Paris, 1774.

Prince Salm-Salm's Collection, Anholt.



THE
HISTORY OF THE
CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOSEPH NEALE
OF THE BOSTON BAR
IN TWO VOLUMES
VOL. I.
BOSTON
PUBLISHED BY
J. NEALE
AT THE SIGN OF THE SHIELD
IN THE CITY OF BOSTON
1846



197

THE RAPE OF GANYMEDE

(ROYAL GALLERY, DRESDEN)

THE RAPE OF GANYMEDE

(ROYAL GALLERY, DRESDEN)

The eagle, seen from in front, soars heavenwards with outspread wings, grasping the left arm of the curly-headed urchin in its claws, and his dress in its beak. Ganymede, seen almost from behind, turns his head, screaming loudly, to the spectator, and tries to push away the bird with his right hand. His light blue frock and his little shirt are caught up by the eagle's talons, leaving the lower part of his body bare. On the left is a fluttering piece of drapery with a tassel. A bright light from the left falls full on the boy, who holds a bunch of cherries in his left hand. The dusky background on the left is formed by groups of trees, in front of which are seen the roofs of buildings.

Full length figure, life-size.

Signed on the hem of the boy's frock : *Rembrandt f. 1635.*

Oak panel. H. 1^m.715; w. 1^m.30.

A drawing for the picture is in the Dresden Print Room. (Lippmann, n° 136.)

Engraved by C. G. Schultze, A. Cardon in Réveil's work, and in L. Noel's « Gallery ».

Smith, n° 197; Vosmaer, pp. 154 *et seq.* and 507; Bode, pp. 439, 568, n° 79; Dutuit, p. 28, n° 106; Wurzbach, n° 70; Michel, pp. 221 *et seq.*, 553.

Anonymous sale at Amsterdam, 1716 (Hoet I, 191, fl. 175). Bought by Heineken at Hamburg for the Royal Gallery, Dresden. (N° in Catalogue, 1558.)





498

A SAVANT WITH AN OPEN BOOK
SEATED AT A TABLE

(COUNT NOSTITZ' COLLECTION, PRAGUE)

A SAVANT WITH AN OPEN BOOK
SEATED AT A TABLE

[COUNT NOSTITZ' COLLECTION, PRAGUE]

A middle-aged man, seated, to the right, his head turned to the spectator. His left hand is laid on his chin, his right on the folio open before him on a table covered with a grayish cloth with a pattern. He has a short beard, and wears a reddish violet cap with a narrow gold edging, and a veil which falls over his grizzled hair behind. Over his full dark blue fur-trimmed mantle hang two gold chains, set with precious stones. His right fore-finger is encircled by a plain gold ring. Several folios are heaped on the table behind the open book, and beyond them stands a globe; in front of these, a metal inkstand. By the side of the table, a curtain hangs against the stone wall. The evenly distributed light comes from the left.

Almost full-length, life-size.

Signed below on the left : *Rembrandt f. 1634.*

Canvas. H. 1^m,45; w. 1^m,35.

Bode, pp. 427, 574, n° 119; Dutuit, p. 49, n° 380; Wurzbach, n° 382; Michel, pp. 218, 560.

Count Nostitz' Collection, Prague. (N° in Catalogue, 269.)



AS OPEN BOOK

ALVA T. J. E.



200

A RABBI IN A FUR CLOAK

(BUCKINGHAM PALACE, LONDON)

A RABBI IN A FUR CLOAK

(BUCKINGHAM PALACE, LONDON)

Standing, turned half to the left, and looking at the spectator. He has a fine white beard, and the upper part of his face is overshadowed by the flat velvet cap on his head. He wears a heavy fur mantle with open sleeves and a gold clasp at the breast. He holds his left hand, which is only partly visible, in front of his body.

Three-quarters length, life-size.
Painted about 1635-1636.

Canvas. H. 0^m.98; w. 0^m.76.

Engraved by Louw.

Exhibited at the British Gallery in 1826.

Waagen, *Art Treasures*, II, p. 6.

Smith, n° 264; Dutuit, p. 33; Wurzbach, n° 138.

Her Majesty the Queen of England's Collection, Buckingham Palace, London. (Not in the Catalogue, as formerly it was not exhibited in the Gallery.)





Portrait of a man, 17th century

204

A RABBI WITH A FLAT CAP

(HAMPTON COURT PALACE)

A RABBI WITH A FLAT CAP

(HAMPTON COURT PALACE)

Facing the spectator, but turning his head with a slight inclination to the right. He has a grizzled beard, and wears a flat closely fitting black cap, beneath which a coloured veil is bound round his temples, and falls on his shoulders behind, and a black velvet mantle, over a richly embroidered gold breast-plate, hanging from his neck by a chain. The light comes from above on the left. The rather light brownish gray background is surrounded by a simulated oval frame of black stone.

Half-length, life-size, the hands not seen.

Signed on the left, rather below the centre : *Rembrandt f. 1635.*

Mahogany panel. Rounded at the top. H. 0^m.70; w. 0^m.60.

There is an old contemporary copy, ascribed to Eeckhout, in the Suermondt Museum at Aix-la-Chapelle, n° in catalogue 156. (Purchased at the sale of the Jacob de Vos junior Collection at Amsterdam, in 1883.)

Exhibited at the Royal Academy, London, in 1899.

Vosmaer, p. 508; Bode, pp. 415, 582, n° 165; Dutuit, p. 33, n° 378; Wurzbach, n° 140; Michel, p. 556.

Royal Gallery, Hampton Court Palace. (N° in Catalogue, 381 [421].)





202

A RABBI IN A WIDE CAP

(MR. CHARLES T. YERKES' COLLECTION, NEW YORK)

A RABBI IN A WIDE CAP

(MR. CHARLES T. YERKES' COLLECTION, NEW YORK)

Seated, facing the spectator. He has a grizzled beard, and wears on his head a velvet cap, ornamented with several gold chains, and with a medaillon. A portion of his white shirt, and of a tunic with gold cords and a broad band of gold on the upper edge are visible under his dark fur-trimmed mantle. Across his shoulders is a heavy gold chain, from which a medallion with three pearls hangs at his breast. A full light from the left falls on his face and bust. Dark background.

Bust, life-size, the hands not seen.
Painted about 1635.

Oak panel. H. 0^m.625; w. 0^m.52.

Engraved by Young in the « Leigh Court Gallery ».

Bode, pp. 414, 583, n° 169; Dutuit, p. 47, n° 382.

Sir Philip Miles' Collection, Leigh Court, 1884.

Prince Demidoff's Collection, San Donato, 1885.

Mr. Charles T. Yerkes' Collection, New York.



205

A RABBI IN A HIGH TURBAN

(EARL OF DERBY'S COLLECTION, LONDON)

A RABBI IN A HIGH TURBAN

(EARL OF DERBY'S COLLECTION, LONDON)

A man of middle-age, facing and looking at the spectator. He has a plump face, dark eyes, gray hair, and a thick gray beard, and wears a black biretta over a dark greenish gray head-cloth, fastened over the forehead with a golden buckle. A very dark mantle is thrown over his dark green dress, which is trimmed with gold fringe at the breast, and a gold scarf. Dark background; a strong light from the left falls on his forehead, his right cheek, and nostril.

Bust, life-size, the hands not seen.

Signed about half-way up the panel on the right : *Rembrandt f. 163.* (The last figure has scaled off.)

Painted about 1635.

Oak panel. H. 0^m.715; w. 0^m.55.

Exhibited at Amsterdam in 1898, and at the Royal Academy, London, in 1899.

Smith, n° 447; Bode, pp. 414, 586, n° 203; Dutuit, p. 44, n° 383; Wurzbach, n° 176; Michel, pp. 218, 557.

Earl of Derby's Collection, Derby House, London.



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204

AN OLD MAN
WITH HIS THROAT UNCOVERED

(MR. R. W. HUDSON'S COLLECTION, LONDON)

AN OLD MAN WITH HIS THROAT UNCOVERED

(MR. R. W. HUDSON'S COLLECTION, LONDON)

Facing the spectator, but looking slightly downwards to the left. He has a furrowed face, dark eyes, disordered gray locks, and a large gray beard, and wears a violet-gray gown, shewing an open shirt at the throat. The dark background is lighted up on the right.

Bust, life-size, the hands not seen.

Signed on the right above the shoulder : *Rembrandt f. 1635.*

Oak panel. H. 0,67. L. 0,54.

Engraved by Jacquemart in the *Gazette des Beaux Arts*, and in the Demidoff Sale Catalogue.

Exhibited at Amsterdam in 1898.

Vosmaer, p. 508; Bode, p. 589; Dutuit, pp. 21, 51, n° 381; Wurzbach, n° 292, 299; Michel, pp. 217, 563.

Auguiot Collection, Paris, 1875.

Prince Demidoff's Collection, San Donato, 1880.

M. Charles Sedelmeyer's Collection, Paris, 1881.

Leopold Goldschmidt Collection, Paris.

Messrs. Thos. Agnew and Sons' Collection, London.

Mr. R. W. Hudson's Collection, London.







205

A WARRIOR PUTTING ON HIS ARMOUR

(MR. RICHARD MORTIMER'S COLLECTION, NEW YORK)

A WARRIOR PUTTING ON HIS ARMOUR

(MR. RICHARD MORTIMER'S COLLECTION, NEW YORK)

Standing, facing and looking at the spectator, but turning his head slightly to the left, and inclining it a little, as he buckles his belt. He wears a breast-plate and greaves; his helmet lies on a table to the left. He is beardless, and has long dark hair. His sleeveless corselet leaves his embroidered coat-sleeves and white cuffs visible. On the wall to the right, a placard. A strong light from above on the left falls on the figure.

Three-quarters length, life-size.
Painted about 1634.

Canvas. H. 1^m; w. 0^m.825.

Engraved by F. Leenhoff in *L'Art*, in the San Donato Catalogue, and in Dutuit's work.

Exhibited in the British Gallery, London, in 1818; at the Exposition des Cent Chefs-d'œuvre, Paris, in 1883.

Smith, n° 284; Bode, p. 598, n° 312; Dutuit, p. 53, n° 145; Wurzbach, n° 327; Michel, p. 561.

Greffier Collection, Paris, 1791.

Robit Collection, Paris, 1801.

George Hibbert Collection, London, 1829.

Blake Collection, London, 1846.

Prince Demidoff's Collection, San Donato, 1880.

E. Secrétan Collection, Paris, 1889.

M. Charles Sedelmeyer's Collection, Paris.

Sutton Collection, New York, 1892.

Mr. Richard Mortimer's Collection, New York.







206

**THE STANDARD-BEARER
WITH A WIDE CAP**

(BARON GUSTAVE DE ROTHSCHILD'S COLLECTION, PARIS)

THE STANDARD-BEARER WITH A WIDE CAP

(BARON GUSTAVE DE ROTHSCHILD'S COLLECTION, PARIS)

Standing, his figure turned to the right, his face and eyes to the spectator. With his left hand he shoulders the standard of a large white flag; his right hand rests on his hip. On his curly brown hair he wears a slashed cap with a brown feather. His face is clean shaven, save for a long moustache. Over a yellowish brown tunic trimmed with braid he wears an iron gorget and a wide scarf, from which a sword hangs on the right. Wide sleeves, white collar and cuffs. A strong light from the left touches his back and face, and falls full on the banner.

Three-quarters length, life-size.

Signed below on the right : *Rembrandt 163.*. The final figure, now no longer decipherable, was probably a 5.

Canvas. H. 1^m,25; w. 1^m,05.

A copy, noted in the inventory of 1749, is still in the Cassel Gallery, n° in catalogue, 229; etched by N. Mossoloff.

Engraved by Louw, J. F. Clerck, and G. Haid.

Smith, n° 201 and Supplement, n° 23; Vosmaer, pp. 340, 554; Bode, p. 597, n° 300; Dutuit, p. 52, n° 148; Wurzbach, n° 313.

Chev. Verhulst's Collection, Brussels, 1779.

Le Bœuf Collection, Paris, 1782.

Robit Collection, Paris, 1801.

George IV's Collection.

La Fontaine Collection.

Lady Clarke's Collection, Oak Hill.

Sir S. Clarke's Collection, London, 1840.

Baron Gustave de Rothschild's Collection, Paris.









207

ABRAHAM'S SACRIFICE

(THE HERMITAGE, ST. PETERSBURG)

ABRAHAM'S SACRIFICE

(THE HERMITAGE, ST. PETERSBURG)

Abraham kneels on the ground, turning to the right, behind the bound and almost naked body of his son, whom he seizes by the top of the head. The angel, appearing in the cloud to the left, arrests his right hand in the act of striking, causing the knife to fall from the grasp of the astonished old man. Abraham wears a dark violet under-dress, and a bluish-green furred robe; a sheath, ornamented with silver, hangs at his girdle. The angel has long fair curls; he is draped in a white tunic and has a blue cloak over his left arm. In the background to the right, a tree-trunk and a burning brazier, to the left, a mountain-pass. A strong light from above on the left falls on the back and hands of the angel, on Abraham's face, and on Isaac's body.

Full-length figures, life-size.

Signed below on the left : *Rembrandt f. 1635.*Canvas. H. 1^m,93; w. 1^m,33.

There is an old copy, agreeing exactly with the original, in Sir Francis Cook's Collection, Richmond (formerly in the Cremer Collection, Brussels).

Engraved by J. G. Haid in 1767 and by J. Murphy in 1781 (by both in mezzotint); by Winkles, by J. Sanders in outline in F. Labenski's *Description de l'Ermitage*, I, n° 4; in outline in Réveil, V, 302; by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Smith, n° 1; Vosmaer, p. 152, 507; Bode, pp. 431 *et seq.*, 599, n° 317; Dutuit, p. 37, n° 4; Wurzbach, n° 387; Michel, pp. 207, 566.

Waagen, *Gem. Samml. der Eremitage*, p. 180.

Horace Walpole Collection, Houghton Hall; with the rest of which it was acquired in 1779 for The Hermitage, St. Petersburg. (N° in Catalogue, 79a.)





ALTE TAFEL 11. 0. 1



208

ABRAHAM'S SACRIFICE

(ROYAL PINACOTHEK, MUNICH.)

ABRAHAM'S SACRIFICE

(ROYAL PINACOTHEK, MUNICH)

A replica of the St. Petersburg picture (Plate 207), with certain variations, the most important of which is the position of the angel, who, in this version, flies round the tree, and is consequently foreshortened from in front. The accessories are higher in tone; Isaac rests on a white drapery instead of a dark one; the tree is seen more plainly on the right, and the brazier is suppressed; the ram is introduced on the left, his horns caught in the thicket.

Full-length figures, life-size.

Signed on the lower edge on the right : *Rembrandt verandert en overgeschildert, 1636.*

Canvas. H. 1^m.94; w. 1^m.31.

There is a sketch for this picture in red and black chalk in the Print Room, British Museum.

Vosmaer, p. 507; Bode, pp. 431, 572, n° 104; Dutuit, p. 30, n° 5; Wurzbach, n° 98; Michel, pp. 208, 554.

Transferred to Munich in 1799 with other works from the Mannheim Gallery.
Royal Pinacothek, Munich. (N° in Catalogue, 332.)







209

BELSHAZZAR'S FEAST

(EARL OF DERBY'S COLLECTION, KNOWSLEY HOUSE)

BELSHAZZAR'S FEAST

(EARL OF DERBY'S COLLECTION, KNOWSLEY HOUSE)

Belshazzar, surrounded by his favourites and women, is seated at a table covered with a greenish cloth, set out with fruit and wine in costly vessels. Terrified at the supernatural voice, the king springs up, and sees behind him on the right the hand, which has written the Mene Tekel in letters of flame on the wall. Staring at the apparition, he holds out his left hand convulsively, upsetting a golden wine-goblet with his right, and clutching mechanically at a dish. His bearded face is seen in profile to the right; on his head he wears a high white silk turban, the end of which falls down in a kind of veil at the back; it is surmounted by a small crown, and held together by an ornament with two horse-tails. He wears a heavy fur-lined mantle of gold brocade with a large clasp at the breast, over a braided tunic; a gold chain, set with pearls and precious stones, hangs across it in front. On the right of the king a young woman, whose foreshortened figure is seen from behind, has sprung from her seat. She wears a red gown cut open over the bust; in her right hand she holds a golden goblet, from which she spills the wine in her terror. To the left of the picture, is another young woman, her right arm resting on the arm of a chair, her face turned from the spectator, so that only the cheek is visible. She wears a hat with high feathers, a pearl in her right ear, a string of pearls round her neck, and a closely fitting deep blue bodice. She seems as yet unconscious of the vision, though a third young woman and a bearded old man beside her, gaze with horror at the king. Both wear rich pearl ornaments on their heads; the woman, whose long hair falls on her shoulders, clasps her hands before her breast. In the chiaroscuro behind the old man the head of a young woman playing the flute is visible. The fiery inscription sheds a bright light over the whole scene.

Life-size figures, about three-quarters-length.

Painted about 1634-1635.

Canvas. H. 1^m.64; w. 2^m.04.

Engraved in mezzotint by H. Hudson, in 1725, at which date the picture was in the possession of T. Fulwood.

Exhibited at the British Institution in 1821 and 1856, at Manchester in 1857, and at the Royal Academy, London, in 1899.

Smith, n° 40; Bode, pp. 430 *et seq.*, 582, n° 168; Dutuit, p. 44, n° 40; Wurzbach, n° 177; Michel, pp. 220, 556.

Mentioned by Pennant in his *Tour to Alston Moor*, 1773.

T. Fulwood Collection, 1725.

Collection of H. Winstanley, from whom it was purchased for £ 125. According to the Knowsley Catalogue, it has belonged to the Earls of Derby since 1736.

Earl of Derby's Collection, Knowsley House.







210

SAMSON
THREATENING HIS FATHER-IN-LAW

(ROYAL GALLERY, BERLIN)

SAMSON THREATENING HIS FATHER-IN-LAW

(ROYAL GALLERY, BERLIN)

At the entrance of a palace with fluted columns and pilasters, the iron-clamped door of which is fastened, the Jewish hero stands and shakes his right fist threateningly at his father-in-law, whose head appears at a window on the right. The latter holds the shutter with his right hand, while with his left he makes a repellent gesture. He has a ragged beard, and wears a close red cap. Samson, whose features recall those of the artist himself, has long, bushy black hair, standing out on each side of his head, and confined at the top by a narrow gold circlet, a thick moustache, and a slight beard. He wears a greenish yellow flowered tunic trimmed with braid; an Oriental sword hangs from his many-coloured girdle at his right side. Over his left shoulder and his left arm, which is akimbo, is draped a heavy cloak, the train of which is borne by two negro-pages behind him. A bright light from above on the left falls across Samson on to the head of the old man.

Three-quarters-length figures, life-size.

Signed on the right about half-way up the base of the pillar: *Rembrandt ft. 163...*

The last figure has disappeared beneath the frame. It was probably a 5.

Canvas. H. 1^m,56; w. 1^m,29.

Replicas at Glendon Hall (Smith, n° 167) and Hamilton Palace (Waagen, *Art Treasures*, III, 462, 308). Since the sale of 1882, the Hamilton Palace example has disappeared.

Etched by G. F. Schmidt in 1756; by Leader in 1765; by D. Berger, Junior, in 1767; by Oortman in 1809; by Berdini in the *Musée Napoléon*, and in Réveil's work.

Smith, n° 166; Vosmaer, pp. 153, 507; Bode, pp. 429 *et seq.*, 561, n° 28; Dutuit, p. 25, n° 21; Wurzbach, n° 19; Michel, pp. 219, 551.

Acquired for the Royal Palaces of Berlin in 1676, with the rest of the Orange inheritance. Removed in 1830 to the

Royal Gallery, Berlin. (N° in Catalogue, 802.)







211

THE BLINDING OF SAMSON

(SCHÖNBORN-BUCHHEIM GALLERY, VIENNA)

THE BLINDING OF SAMSON

(SCHONBORN-BUCHHEIM GALLERY, VIENNA)

In the foreground of a room with an opening in the background Samson lies prone, overcome by the Philistines, his foreshortened figure seen from right to left. One of his adversaries has seized him from behind, and has fallen over with him. A second, in complete armour, seizes Samson's beard with his left hand, and with his right, thrusts a dagger into the right eye of the shrieking victim. A third warrior, also fully armed, winds a double chain round Samson's right arm. Behind him, in the shadow on the right, a fourth approaches with a turban, a shield, and an uplifted sword. The fifth stands in profile on the extreme left, his legs astride, and guards the prisoner with a halberd. He wears a breast-plate, a dark red tunic, loose breeches, a fur-trimmed cap, and a sword. Samson's breast, legs, and arms are bare. He presses his left foot against the ground, drawing up his right convulsively in the air. On the right, Delilah escapes towards the background with a triumphant cry; she holds the shorn locks in her extended left hand, the scissors in her right. Her features recall Saskia's; she wears a light blue gown. On the ground are scattered carpets and rugs; a basin and a can stand on a table to the left. Large curtains hang from the top of the wall, and are partly drawn back. The light comes from the adjoining room in the background, and is obstructed by the figure of the Philistine with the halberd.

Full-length figures, life-size.

Signed below in the centre: *Rembrandt f. 1636.*

Canvas. H. 2^m,38; w. 2^m,87.

This is probably the picture which Rembrandt sent to Constantijn Huygens with a letter written January 12, 1639, in acknowledgment of the trouble he had given Huygens, secretary to Prince Frederick Henry of Orange. Cf. Vosmaer, pp. 190 *et seq.* Catalogue of the Huygens exhibition, The Hague, 1896, n^o 824, 833; Michel, p. 220.

A copy in the Cassel Gallery, n^o 230 in the Catalogue, which appears in the inventory of 1749, was long accepted as the original.

Etched by F. Landerer in 1760. Engraved in outline in Réveil's work, and in mezzotint by Jacobi in 1785.

Smith, n^o 31 (the Cassel copy); Vosmaer, pp. 156, 511; Bode, pp. 429 *et seq.*, 577, n^o 134; Dutuit, p. 50, n^o 23; Wurzbach, n^o 379; Michel, pp. 220, 560.

Known to have been, since 1760 in the
Schönborn-Buchheim Gallery, Vienna. (N^o in Catalogue, 93.)







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JOSEPH TELLING HIS DREAMS

(SIX COLLECTION, AMSTERDAM)

JOSEPH TELLING HIS DREAMS

(SIX COLLECTION, AMSTERDAM)

The youthful Joseph, standing in front of a canopied bed, in which his mother listens, half seated, half lying, tells his dreams to his father, who looks at him with an anxious expression. The boy, in profile to the right, bareheaded, and dressed in a short tunic, makes an emphatic gesture with his right hand. Jacob is seated, turned half-way to the right, his bearded head in profile, his left hand on his knee, his left foot supported on a low stool. One of the brothers is standing, two are seated to the extreme left at a table, conversing together, and pointing contemptuously at Joseph. A fourth, both hands on a stick, stands, and listens attentively, bending forward. Behind him is another brother, listening. A younger brother, Benjamin apparently, stands on a somewhat higher level, near Joseph and the brother immediately beside him. In the foreground on the right, a sleeping dog.

Small, full length figures. *Grisaille*.

Signed: *Rembrandt f. 163...* The last figure cut off.

Painted about 1633.

On paper. H. 0^m,51; w. 0^m,39.

Etched by Rembrandt himself with considerable variations in 1638, Bartsch 37. Etched by Denon.

A study in red chalk for the figure of Jacob, dated 1631, was in the Mitchell collection, sold at Frankfort-on-the-Main, in 1890.

Smith, n° 18; Vosmaer, pp. 168, 518; Bode, pp. 432, 558, n° 9; Dutuit, p. 53, n° 11; Wurzbach, n° 347; Michel, pp. 236, 565.

W. Six Collection, Amsterdam, 1734, fl. 84 (¹).

J. de Vos Collection, Amsterdam, 1833, fl. 1470. Since restored to the Six Collection, Amsterdam.

1. So says Smith. The sale catalogue merely notes under n° 175, "Drie grauwtjes" bought by De Barry for 30 fl.







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A SUPPLIANT BEFORE A PRINCE

(M. LÉON BONNAT'S COLLECTION, PARIS)

A SUPPLIANT BEFORE A PRINCE

(M. LÉON BONNAT'S COLLECTION. PARIS)

A prince — probably a biblical personage — seated on a high throne with a canopy, in a long robe and a turban, bends forward to a suppliant, kneeling on the steps of the throne to the right. Holding out his hands, he bids the suppliant arise. To the right stands a young woman, who watches the occurrence sympathetically. In the foreground to the left, an old man and a young man on a bench, their backs partly turned to the spectator.

Small full-length figures. *Grisaille*.
Painted about 1634.

Oak panel. H. 0^m.285; w. 0^m.265.

Exhibited at Amsterdam in 1898.

M. Léon Bonnat's Collection, Paris.







214

CHRIST BEFORE PILATE

(NATIONAL GALLERY, LONDON)

CHRIST BEFORE PILATE

(NATIONAL GALLERY, LONDON)

Pilate sits enthroned on a high platform with a canopy, in profile to the right, the Jewish multitude pressing round him in wild revolt, demanding the condemnation of Jesus. Quailing at the onslaught, he holds out his hands with a lively gesture of mingled warning and conciliation. A group of four men in priestly garb, high turbans, phylacteries, and other insignia, advance upon him with threats and shouts. Behind, and somewhat above him stands Jesus, facing the spectator, in the purple robe and crown of thorns, his hands tied in front of him, gazing heavenward in prayer. He is surrounded by a detachment of soldiers with lances and halberds. A few steps lower than Pilate, a priest with outstretched left hand, tries to control the masses that surge into the fore-court of the palace, and press towards the lofty vaulted entrance on the left. Over the archway is a clock, and beside it, on a high ornamental pedestal, an imperial bust, crowned with laurel. A full light falls on the group of Jews in front of Pilate.

Small, full-length figures. *Grisaille*.

Signed on the right, about half-way up the canvas under the clock : *Rembrandt ft. 1633*.

Canvas. H. 0^m.535; w. 0^m.445.

An *Ecce Homo* in *grisaille* occurs in Rembrandt's inventory of 1656 (Rovinski, n° 121).

Etched by Rembrandt with the collaboration of pupils in 1634 and 1635, reversed, and on a larger scale. (Bartsch 77.)

Etched by an anonymous artist.

Smith, n° 88; Vosmaer, pp. 341, 553; Bode, pp. 432, 586, n° 207; Dutuit, p. 44, n° 76; Michel, pp. 202, 557.

W. Six Collection, Amsterdam, 1734 (Hoet I, 419).

Goll van Frankenstein Collection, Amsterdam, 1827.

A. Bronggeest Collection, Amsterdam.

Thos. Emmerson Collection, London.

Jeremiah Harman Collection, London, 1844.

Sir Charles Eastlake's Collection, whose heirs, following out the instructions of his will, sold it for a nominal sum to the

National Gallery, London. (N° in Catalogue, 1400.)







245

THE PREACHING OF JOHN THE BAPTIST

(ROYAL GALLERY, BERLIN)

THE PREACHING OF JOHN THE BAPTIST

(ROYAL GALLERY, BERLIN)

In a rich hilly landscape, traversed by a broad river, the preacher has gathered a multitude of listeners round him on a declivity, and with earnest gestures, he speaks to them of the coming Saviour and of the repentance that must precede his advent. Round about him, fascinated by his eloquence, are people of every nation and condition. The Baptist is dressed in a long camel's hair tunic with a girdle. Close to his feet, the figures of Rembrandt himself and of his mother are introduced; in front of them, numerous children, quarrelling, or reduced to order by their parents, learned men, and persons of low condition. Behind the Baptist to the right against a cliff is a group of persons, among them Persian and Indian warriors; to the left, a dense mass of people, a high pillar, and an imperial bust. In the foreground, the high Priest with two Pharisees, who, as they turn away, seem to be plotting against the preacher. In front of them to the right, women, busied with their children, and further back on the left, large groups of persons on the ground, among them a negro woman, a Slavonian, a woman in Saskia's costume, and, somewhat apart, listening reverently to the preacher, two Oriental merchants, whose caravan is seen moving down towards the river behind them. Further up, the river is spanned by a high viaduct, leading to a slightly indicated mountain-city above. A bright light falls on the central part of the picture, against which the sinister figures of the three Jewish priests stand out in ominous relief.

Small full-length figures. *Grisaille*.
Painted about 1635-1636.

Paper pasted on an oak panel. H. 0^m.62; w. 0^m.80.
Enlarged by the master himself about 0^m.10 on every side.

In M. Léon Bonnat's Collection, Paris, there is a pen-sketch indicating the composition (Lippmann, n° 172 a.).

Engraved by J. R. Norblin in 1808, reversed, and enlarged, with the false date 1656, and the foreground partially re-painted.

Exhibited at Manchester in 1857; Royal Academy, London, 1871.

Smith, n° 124, 125; Vosmaer, pp. 344 *et seq.*, 555; Bode, p. 432 note, pp. 510, 586, n° 205; Dutuit, p. 44, n° 47; Wurzbach, n° 182; Michel, p. 557.

Mentioned by Hoogstraten, Inleyding, 1678, p. 183; Houbraken, *Groote Schouburg* 1715, I, p. 261; Hofstede de Groot, *Quellenstudien* pp. 157, 334; Bode, *Jahrbuch der K. Preuss. Kunsts.* XIII, pp. 213 *et seq.*; J. Six, *Oud Holland* XI, p. 155.

Jan Six Collection, Amsterdam, from 1658 onwards; in 1702 it was bought by Jan Six, junior, fl. 710; in 1803 it was sold by the Six family to the dealer Coclers.

Cardinal Fesch's Collection, Rome, 1845.

Lord Ward's (afterwards Earl of Dudley's) Collection, at the sale of which in 1892 it was acquired for the

Royal Gallery, Berlin. (N° in Catalogue, 828 K.)





246

TOBIAS RESTORING HIS FATHER'S SIGHT

(DUC D'AREMBERG'S COLLECTION, BRUSSELS)

TOBIAS RESTORING HIS FATHER'S SIGHT

DUC D'AREMBERG'S COLLECTION, BRUSSELS)

The aged Tobit is seated in a simple room near a window. His wife holds his hands together on his lap, and his son Tobias, standing behind him in a green dress and white turban, applies the balm he has brought back from his journey to the old man's sightless eyes. The angel, his travelling companion, in a white gown, and with outspread wings, watches the operation attentively. In the dark foreground to the extreme left two other figures are barely distinguishable. The ceiling is an open one, shewing the rafters of the roof. In the background, a pot over the fire, some onions hanging against the wall, and near them a spiral staircase, with a cask beneath. On a bench near the old man lie his son's travelling cloak and dagger. In the foreground to the left a chair, a spinning-wheel, and a basket; to the right, a dog. The light falls on the main group from the window on the left.

Small full-length figures.

Signed on the left of the arm-chair : *Rembrandt f. 1636*

Oak panel. H. 0^m,48; w. 0^m,39.

An old copy in the Brunswick Museum, ascribed to Eeckhont (n° in Catalogue, 262 [538]), is more than a third wider on the right. It shews the beginning of the staircase, a pump, and various kitchen utensils. The dog is barking at a cat. It seems probable, therefore, that the Brussels picture was cut away on the right, especially as de Marcenay's etching shews the whole of the dog, and a group of five spectators in the foreground on the left.

Etched by A. de Marcenay, 1755, and by Greenwood with variations.

Smith, n° 52; Vosmaer, pp. 164, 511; Bode, pp. 445, 560, n° 21; Dutuit, p. 50, n° 43; Wurzbach, n° 4; Michel, pp. 231, 560.

Prince de Carignan's Collection, Paris, 1742.

Marquis Voyer d'Argenson's Collection, Paris, 1755.

Gildemeester Collection, Amsterdam, 1800.

G. Hibbert Collection, London, 1829.

Duc d'Arenberg's Collection, Brussels. (N° in Catalogue, 52.)





217

ISAAC BLESSING ESAU

(EARL BROWNLOW'S COLLECTION, BELTON HOUSE)

ISAAC BLESSING ESAU

(EARL BROWNLOW'S COLLECTION, BELTON HOUSE)

The aged Isaac lies from right to left in a large and magnificent state-bed, the feet, posts, and canopy of which are richly carved and gilded. The thick green curtains are drawn aside in front. The patriarch's left hand hangs limply over the side of the bed; with his right he makes a significant gesture. The upper part of his body is supported by pillows. His pallid face is enframed in a thick white beard; he wears a small brown skull-cap on his head, and is wrapped in a mantle of light-gray fur. On the bed is a gaily patterned coverlet. In front of the bed kneels Esau, his head turned to the right, the profile "lost"; he clasps his hands on his breast. He has thick black hair, and a small beard. A quiver is slung at his back over his brownish red hunting-dress; his bow lies on the ground before him. At the back of the bed Rebecca, who has drawn back the curtain, listens to the colloquy. In the foreground on the right is a table with a purplish red cover, on which are a gilded goblet and dish.

Small full-length figures.

Signed below, to the right of the centre : *Rembrandt f.* (the final letters re-painted by a later hand.)

Painted about 1636.

Oak panel. H. 0^m.565; w. 0^m.675.

Exhibited at the Royal Academy, London, in 1899.

Jetswaart Sale, 1749 (Hoet II, 241).

Earl Brownlow's Collection, Belton House, Grantham.



1. The answer is "No" to the question
whether the paper is enclosed in a letter.



218

ST. FRANCIS PRAYING

(MR. ALFRED BEIT'S COLLECTION, LONDON)

ST. FRANCIS PRAYING

(MR. ALFRED BEIT'S COLLECTION, LONDON)

The saint, bare-headed and bare-footed, dressed in the dark brown habit of his order, kneels in a cave, in profile to the right. He holds a crucifix against his breast with both hands, and fixes his eyes on a large book, open on a knoll in front of him. To the right of the book is a skull. Behind the saint is his bed, a straw mat. A strong light falls from the left on his head.

Small full-length figures.

Signed below on the left : *Rembrandt f. 1637.*

Oak panel. H. 0^m.58; w. 0^m.47.

Engraved by Guttenberg in the *Galerie du Palais-Royal*.

Smith, n° 133; Dutuit, p. 3, 9.

Crozat Collection, Paris, 1751.

Duc d'Orléans Collection, Paris. Sold in London in 1795.

M. Charles Sedelmeyer's Collection, Paris.

Mr. Alfred Beit's Collection, London.





249

THE ANGEL
LEAVING THE FAMILY OF TOBIAS

(THE LOUVRE, PARIS)

THE ANGEL LEAVING THE FAMILY OF TOBIAS

(THE LOUVRE, PARIS)

The angel, in a white robe and a gold-embroidered red tunic, his back to the spectator, flies away in a luminous cloud from the family of Tobias, assembled at the door of the house on the left. The aged Tobit, bareheaded, and with a long white beard, has fallen reverently on his knees in front of the steps, and lays his clasped hands on the ground. His son behind him, half kneeling, holds out his hands, looking upward in astonishment. The aged Anna averts her face in terror, dropping her crutches, while her youthful daughter-in-law, Sarah, looks up at the angel devoutly with folded hands. Her hair is covered by a transparent veil; the older woman wears a large dark drapery on her head. The dog presses against the two women, barking in terror. A vine hangs over the doorway, and on the right there is a glimpse of distant landscape, with a mountainous declivity.

Small full-length figures.

Signed on the base of a pillar on the left : *Rembrandt f. 1637.*

Oak panel. H. 0^m.68; w. 0^m.52.

This composition, as Vosmaer has already noted, is based on a woodcut after Maerten Heemskerck. Cf. Hofstede de Groot in the *Jahrbuch d. K. Pr. Kunstsammlungen*, 1894, III.

A later replica, in which the angel, in defiance of the legend, is flying towards the family of Tobias, was engraved by A. Walker in 1765 and by J. P. Crook, and is mentioned by Waagen as in the Wombwell Collection (*Art Treasures*, II, p. 308). Smith n° 54; Vosmaer p. 514; Michel p. 232 note.

Engraved by Denon, J. de Frey, Malbête (in the *Musée Français*); by Prévost in Filhol, II, 141; in Landon's work, II, 55; and by A. F. Oeser.

Smith, n° 53; Vosmaer, pp. 164, 514; Bode, pp. 444 *et seq.*, 594, n° 268; Dutuit, p. 35, n° 44; Wurzbach, n° 270; Michel, pp. 232, 562.

Count de Fraula Collection, 1738 (Hoet I, 543). Known to have been in the royal collection since 1754, now in

The Louvre, Paris. (N° in Catalogue, 404.)





220

THE WORKERS IN THE VINEYARD

(THE HERMITAGE, ST. PETERSBURG)

THE WORKERS IN THE VINEYARD

(THE HERMITAGE, ST. PETERSBURG)

The lord of the vineyard, a pale-faced bearded man in Oriental dress, is seated at a round table covered with a reddish brown cloth in the middle distance of a lofty hall, near a large double window. He wears a high cap and a purplish brown furred mantle over a pale-blue under-dress. He waves back two workers, who, dissatisfied with their wage, press towards him, one pointing to the master, the other, with his cap in his hand, to the labourers who have already been paid. To the left, with his back to the window sits the book-keeper, looking up from his ledger. Behind him on the extreme left, a quantity of bales, chests, books and documents. More in the background to the right, a group of four labourers, one of whom joyfully shews his money to his comrades. On the extreme right a labourer is rolling a cask along, and two others are carrying a chest up some steps leading to a doorway, in which yet another figure is visible. In the foreground to the right a dog, in the centre a cat, playing. A round bird-cage hangs from the ceiling. The brilliant evening light comes from the window on the left against the wall, and is delicately suffused over the group round the master of the vineyard.

Small full-length figures.

Signed on a step below to the right : *Rembrandt f. 1637.*

Oak panel. H. 0^m.31; w. 0^m.42.

The Stockholm Museum has a pen and ink sketch for this picture.

Engraved by St. Fessard in 1767, in the Crozat Cabinet (!); by T. Chevtchenko, 1858; by N. Mos-soloff in *Les Rembrandt de l'Ermitage*.

Engraved on wood by Seriakoff.

Lithographed by Huot in Gohier Desfontaines, and Petit's *Galerie de l'Ermitage*, I, 10.

Smith, n° 115; Vosmaer, pp. 165, 514; Bode, pp. 446, 600, n° 323; Dutuit, p. 38, n° 67; Wurzbach, n° 393; Michel, pp. 234, 562.

Waagen, *Gemaelde Samml. der Eremitage*, p. 177.

Crozat Collection, Paris.

Walpole Collection, Houghton Hall, 1779, whence it was acquired for

The Hermitage, St. Petersburg. (N° in Catalogue, 798.)

1. This engraving was, afterwards retouched by Mart. Piert, who added his name and the probably fictitious information, that the original was then in the Vanderduren Cabinet. (Bartsch, *Anleitung zur Kupferstechkunde*, II, 145.)





224

CHRIST AND MARY MAGDALEN
AT THE TOMB

(BUCKINGHAM PALACE, LONDON)

CHRIST AND MARY MAGDALEN AT THE TOMB

(BUCKINGHAM PALACE, LONDON)

The tomb of Christ, formed of slabs of smooth stone, is in a rocky cave on the right, approached by a short flight of steps in the foreground. Two youthful angels in white robes are seated on the edge of the tomb; the one on the right has stretched his right leg out along the coping, the other, seated on the raised head of the tomb on the extreme right, turns his profile from the spectator. The Magdalen, in a red mantle and head-cloth, has sunk on her knees weeping in front of the tomb, and turns her head in astonishment at the voice of Jesus behind her. Christ is dressed as a gardener; a broad-brimmed straw hat rests on his long curling dark hair; he wears a long white gown, held together by a girdle in which is a knife; his left hand rests on his hip, his right grasps a spade. The Magdalen's box of ointment stands before her on the ground; high plants in the foreground on the right, behind Jesus a large tree, in front of the rocky wall on the left a glimpse of distant landscape, with the towers and sanctuaries of Jerusalem. A couple of figures, one a woman in a flat, broad-brimmed hat, are going away on the steps that lead down into the intervening valley. The morning light falls on the buildings of the city, and touches the figure of the Saviour, and the face of the Magdalen.

Small full-length figures.

Signed on the right of the grave : *Rembrandt f. 1638*Oak panel. H. 0^m.585; w. 0^m.485.

There are pen-sketches for this picture in the Print Room, Dresden, and in the Habich Collection at Cassel (sold April, 1899); a third sketch, which has disappeared, was engraved by M. Pool.

Engraved by G. Lewy.

Exhibited at Manchester in 1857, and at the Royal Academy, London, in 1882, 1893, and 1899.

Waagen, *Art Treasures*, II, 5.

Smith, n° 103; Vosmaer, pp. 165, 517; Bode, pp. 447, 584, n° 183; Dutuit, p. 32, n° 88; Wurzbach, n° 134; Michel, pp. 234, 556.

Jeremias de Decker wrote a poem on this picture (Vosmaer, p. 166).

Willem van der Goes Collection, Leyden; bought by Val. de Reuver in 1721 for fl. 213, 50.

Purchased with the rest of his collection in 1749 for the Cassel Gallery.

Removed by the French to Malmaison in 1806.

Bought by George IV. of England in 1816, since when it has been in the Gallery of Buckingham Palace, London. (N° in Catalogue, 41.)





222

SAMSON'S WEDDING-FEAST

(ROYAL GALLERY, DRESDEN)

SAMSON'S WEDDING-FEAST

(ROYAL GALLERY, DRESDEN)

The wedding-guests recline and sit on couches in the antique fashion round a table covered with a white cloth, and set out with costly plate, conspicuous among which is a great dish with a tall goblet in the centre. Behind the table in the middle, against a curtain of gold brocade sits the bride, in a rich white costume with an ermine cape, a profusion of gold and pearl chains, and a crown on her flowing hair. Her expression is grave and decorous; her hands are clasped before her breast. On her left sits Samson in a white silk tunic, turning round to a group of six young Philistines; the musicians, who, standing behind the couch, listen attentively to the riddle he propounds. One of them has Rembrandt's features; one, in a pale blue tunic, holds a flute, and a third leans over his harp in profile to the front. In the foreground to the left a pair of lovers embrace, their backs turned to the spectator. The man is dressed in dark green, the woman in light green; they recline on a red drapery with a gold border. On the right of the bride a young girl in a dull red gown, turns away from her neighbour, who presses a goblet of wine upon her. Beside them, further to the left, a man in a turban with a high feather, who has risen, and speaks with great animation to a group of three women at the left corner of the table. An attendant moves away behind them. In the foreground on the right is a gold jar in a large wine-cooler. A bright light falls on the bridegroom and on the white table-cloth from above on the left.

Full-length figures, about half the size of life.

Signed below in the middle of the canvas : *Rembrandt f. 1638.*

Canvas. H. 1^m,265; w. 1^m,755.

Etched by Ant. H. Riedel, 1814; by N. Mossoloff in 1875; by L. Friedrich.

Lithographed by Hanfstaengl.

Vosmaer, pp. 137, 157 *et seq.*, 517; Bode, pp. 443 *et seq.*, 568, n° 77; Dutuit, p. 28, n° 20; Wurzbach, n° 72; Michel, pp. 227, 553.

Described in Philip Angel's *Lof der Schilderkunst*, Leyden, 1642, and in De Bie's *Gulden Cabinet* (1661), p. 361.

Cf. P. J. Frederiks in *Oud Holland*, VI, p. 120, and Hofstede de Groot, *Quellenstudien*, p. 326.

Included in the Dresden inventory of 1722.

Royal Gallery, Dresden. (N° in Catalogue, 1560).





225

ABRAHAM ENTERTAINING THE ANGELS

(THE HERMITAGE, ST. PETERSBURG)

ABRAHAM ENTERTAINING THE ANGELS

(THE HERMITAGE, ST. PETERSBURG)

Abraham, with the three angels, sits in the dusk of night-fall outside his house, at a round table covered with a white cloth. The patriarch, who wears a dark purple fur-lined robe with gold cords, and has long white hair and a thick beard, is seated to the left. In his right hand he holds a knife, and with his left he takes hold of the edge of a plate, to carve the joint. His eyes are fixed attentively on the Lord, in the form of the central angel, who addresses him with a lively gesture of his outstretched hand. The mysterious visitor is represented as a beardless man with long light brown hair, in profile to the right, in a light yellow robe with blue reflections. Of the two other angels, the one in front, his back to the spectator, is youthful, with long flaxen hair, and many-coloured wings. He wears a white garment with golden ornaments. The third, behind the table, has black hair, and a dark dress. Both observe the effect of the Lord's speech upon the patriarch. Behind on the right, a dark wooded landscape. Sarah is disappearing through the doorway on the left. The full golden evening light falls on the principal group.

Three-quarters length figures, life-size.
Painted about 1636-1637.

Canvas. H. 1^m,22; w. 1^m,61.

Heavily re-painted in parts. The weak drawing of certain passages, and the tame handling, as well as the somewhat unusual types, seem to me to indicate the collaboration of pupils.

A picture of this subject by Rembrandt was on sale in Amsterdam in 1647.

Engraved by N. Mossoloff, in *Les Rembrandt de l'Ermitage*.

Vosmaer, pp. 264, 540; Bode, pp. 480, 599, n° 316; Dutuit, p. 38, n° 2; Wurzbach, n° 386; Michel, pp. 338, 566.

Purchased by the Empress Catherine II. for
The Hermitage, St. Petersburg. (N° in Catalogue, 791.)









224

PORTRAIT OF AN OLD LADY
IN AN ARM-CHAIR

(MR. ARTHUR SANDERSON'S COLLECTION, EDINBURGH)

PORTRAIT OF AN OLD LADY
IN AN ARM-CHAIR

(MR. ARTHUR SANDERSON'S COLLECTION, EDINBURGH)

She is seated, facing the spectator, and fixing her light brown eyes upon him, but turning slightly to the left. Her arms rest on the arms of the chair; a small portion of the red seat is visible on the right. She wears a plain cap, a large gauffered ruff, plain narrow cuffs, and a black gown, the sleeves and bodice of flowered stuff. On the first finger of her left hand, two plain gold rings, crossed one over the other. The bright suffused light comes from the left.

Three-quarters length, life-size.

Signed above on the right : *Rembrandt fc.* 1635, and on the left ÆT. SVE 70, 24.

Canvas. H. 1^m.29; w. 0^m.99.

Exhibited at Amsterdam in 1898.

Duc de Morny's Collection, Paris, 1865.

Anonymous Sale, London, 1888.

Mr. Arthur Sanderson's Collection, Edinburgh.







225

PORTRAIT OF AN OLD MAN
WITH CLOSE CROPPED HAIR
SEATED IN AN ARM-CHAIR

(LORD ASHBURTON'S COLLECTION, THE GRANGE)

PORTRAIT OF AN OLD MAN WITH CLOSE CROPPED HAIR
SEATED IN AN ARM-CHAIR

(LORD ASHBURTON'S COLLECTION, THE GRANGE)

A man of from sixty to seventy years old, seated, turned partly to the right, in an arm-chair of brown wood with a red seat, gazing steadily at the spectator. His right hand rests on the arm of the chair, with his left he holds his broad-brimmed black hat carelessly in his lap. His closely cropped hair, his pointed beard and his moustache are white. He is plainly dressed in black, with a pendant ruff. Behind him on the left, a table with a red cover. A bright light from the left falls on the right side of his face and his collar.

Almost full-length, life-size.
Painted about 1635-36.

Canvas. H. 1^m,20; w. 0^m,94.

Perhaps the companion to n° 224.

Exhibited at the Royal Academy, London, in 1890.

Waagen, *Art Treasures*, II, p. 103.

Smith, n° 342; Bode, p. 585, n° 194; Dutuit, p. 42, n° 276; Wurzbach, n° 150; Michel, p. 557.

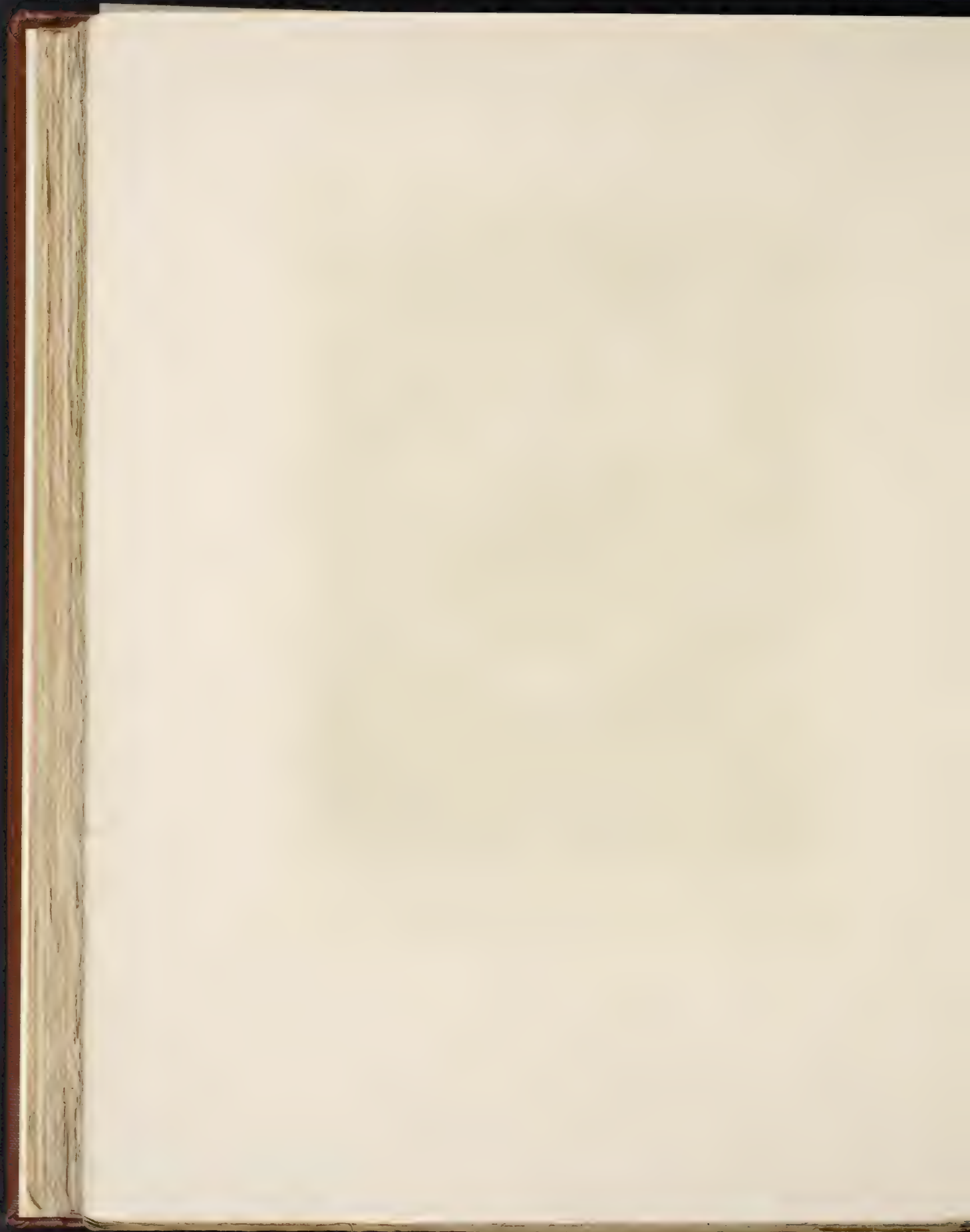
Hoofman Collection, Haarlem.

Lord Ashburton's Collection, The Grange, Hants; formerly at Bath House, London.









226

PORTRAIT OF ELEAZAR SWALMIUS

(ROYAL MUSEUM, ANTWERP)

PORTRAIT OF ELEAZAR SWALMIUS

(ROYAL MUSEUM, ANTWERP)

A man of about fifty, seated in a low study-chair, turned slightly to the right, but looking at the spectator with a benevolent expression. His left arm on the arm of the chair, he extends his right hand as if to emphasise something he is saying. He wears a full black clerical cloak, a small gauffered ruff, and on his head a little cap. His grizzled hair is brushed back from his face. He has a gray beard, and a fresh complexion. Behind him, to the left, is a table with a dull green cover, on which lie two or three books. The background is faintly illuminated by the subdued light on the left.

Almost full-length, life-size.

Signed above on the right : *Rembrandt f. 1637*.

Canvas. H. 1^m,39; W. 1^m,09.

Engraved by Joh. Suyderhof, J. Brouwer, Abr. Conradsz, and anonymously (Bartsch, *Rembrandt II. App. n° 84*), by Malbeste and H. Guttenberg in the « Orleans Gallery ».

Engraved in wood in the *Illust. London News* under the title *Renier Anslø*.

Exhibited at Manchester in 1857.

Smith, n° 274, 364; Vosmaer, p. 169; Bode, pp. 462, 586, n° 204; Dutuit, p. 44, n° 229; Wurzbach, n° 184; Michel, pp. 214, 557.

Orleans Collection (under the title : « Portrait d'un Bourgmestre »); bought by Marland in 1795.

Duke of Buckingham's Collection, Stowe, 1848.

Lord Ward's (afterwards Earl of Dudley's) Collection. Bought in 1886 for the Royal Gallery, Antwerp. (N° in Catalogue, 705.)

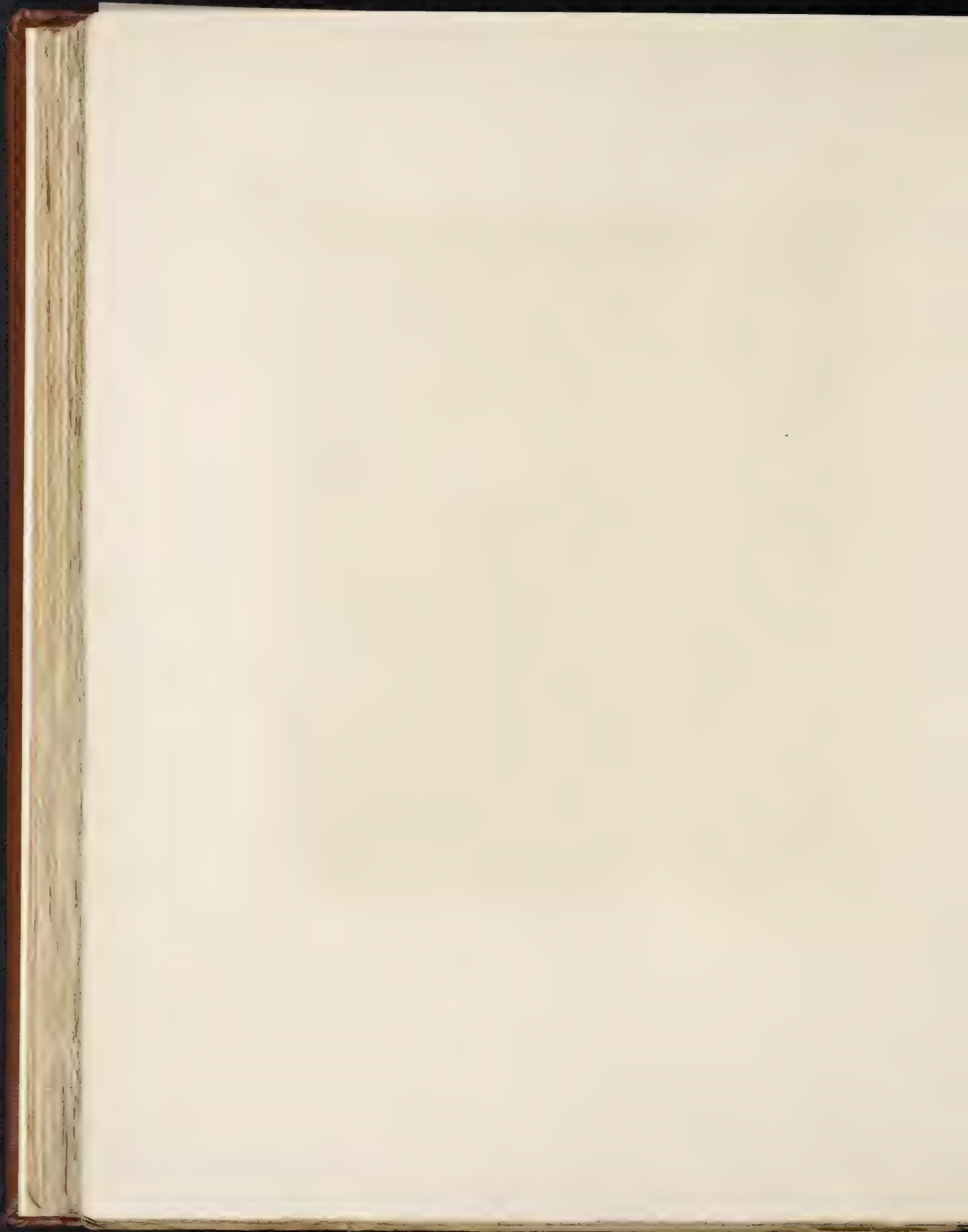


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227

PORTRAIT OF A DUTCH CLERGYMAN

(EARL OF ELLESMERE'S COLLECTION, LONDON)

PORTRAIT OF A DUTCH CLERGYMAN

(EARL OF ELLESMERE'S COLLECTION, LONDON)

Seated in a study-chair, turned slightly to the left, but facing, and looking keenly at the spectator, his right hand and his left elbow resting on the arms of the chair. He has a fresh complexion, and white hair and beard, and is dressed in a brownish gray fur-lined gown with a fur-collar, and a small closely fitting cap. The wide loose sleeves of the robe shew the black sleeves of his coat, and his narrow white cuffs. A white scarf is folded loosely round his throat. To the left, a table. The daylight comes from in front, on the left.

Three-quarters length, life-size.

Signed above on the right : *Rembrandt f. 1637.*

Canvas. H. 1^m, 31; W. 1^m.

There is an old copy in the possession of the heirs of the painter Christ at Arnheim in Holland.

Engraved by J. de Frey, P. W. Tomkins and E. Finder IV, 69, and in the « Stafford Gallery ».

Smith, n° 280; Vosmaer, p. 515; Bode, pp. 462, 586, n° 209; Dutuit, p. 45, n° 388; Wurzbach, n° 188; Michel, pp. 214, 557.

Gildemeester Collection, Amsterdam, 1800.

Stafford Gallery, with the rest of which it passed into the

Earl of Ellesmere's Collection, Bridgewater House, London. (N° in Catalogue, 173.)



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PORTRAIT OF A SLAV PRINCE

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PROCEEDINGS OF THE

ANNUAL MEETING OF THE
SOCIETY OF AMERICAN
HISTORIANS
Held at the
Hotel Hamilton
New York City
December 29th, 1900

The meeting was opened
by the reading of the
minutes of the last
annual meeting held
at the Hotel Hamilton
New York City
December 29th, 1900
The following officers
were elected for the
year 1901:



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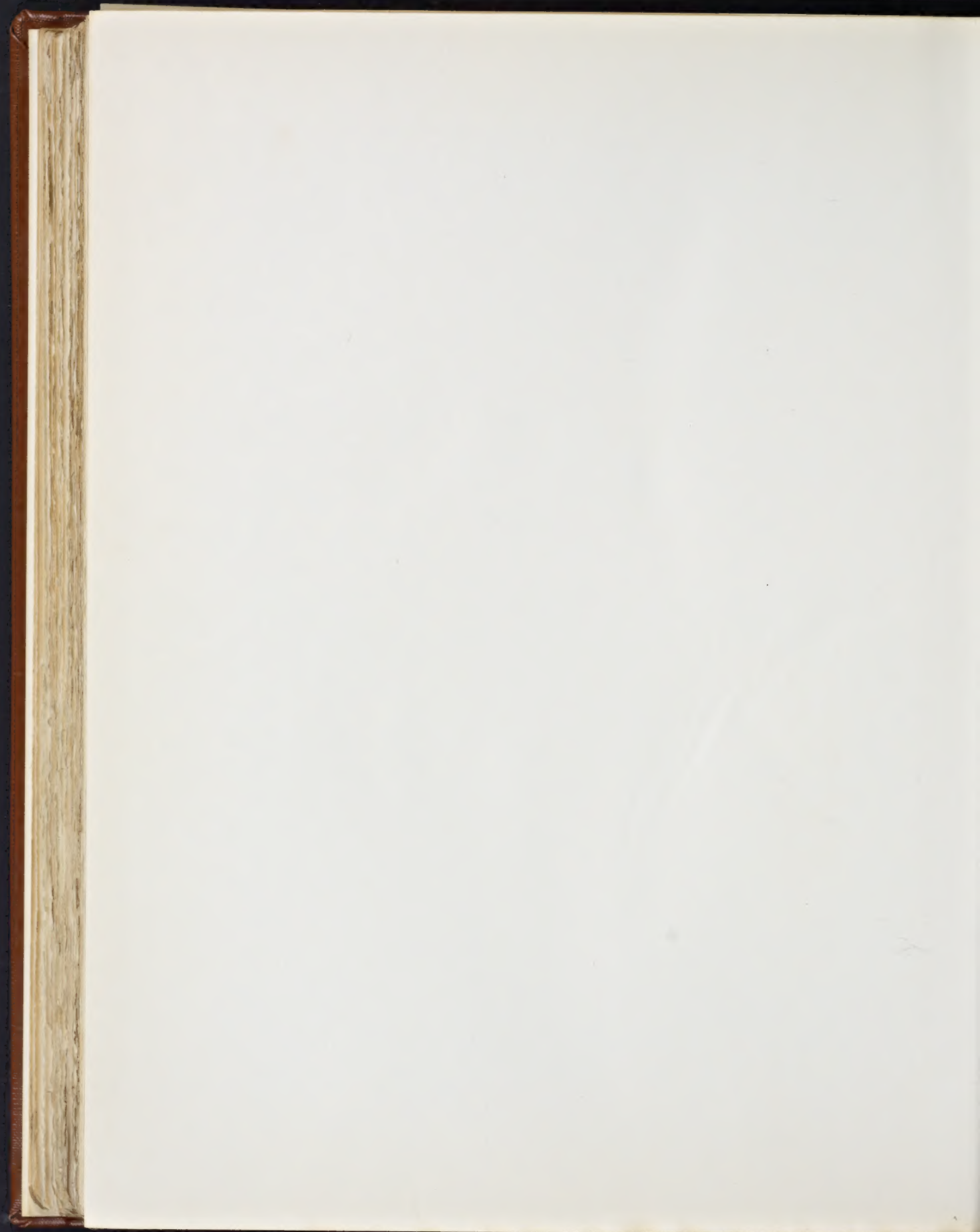
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